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## LITERATURE.

*Public Finance.* By C. F. Bastable, Professor of Political Economy, University of Dublin. (Macmillans.)

PROF. BASTABLE has written a book well worthy of his chair. He has treated, in its unity, as one large subject, a body of doctrines hitherto handled by English writers piecemeal and dispersedly—one part by the economists, another by the philosophers, a third by the lawyers, a fourth by the politicians. Yet he has not widened but narrowed the use of the term finance. He defines it, with the Germans, as relating to "the supply and application of state resources" (p. 1), not, with the English, as relating to monetary matters in general. The "state," however, is a wide word; it includes not only the central government but also the subordinate governing bodies, down to county councils, towns, and parishes: in short, all bodies that have power to levy contributions for public purposes. In the introductory and early chapters, where also the different views of the scope and method of the subject are clearly stated and criticised, and the points of difference between private and public economy are well brought out, the remotely analogous difficulty of distinguishing local from imperial finance meets us early and recurs frequently. "Taxation," says our author, "is always an attribute of sovereignty" (p. 370), and (the context shows) of sovereignty alone. Yet we are told (pp. 244, 354) that rating is undistinguishable from taxing; and are the rating bodies to be called sovereign? Mr. Bastable would reply by pointing to the control exercised by the central government over the rating powers and lending powers of the smaller bodies (p. 120). The question comes up in another form in Switzerland, where the cantons impose an income tax and the Federal government does not (p. 420), and in the United States, where (as Mr. Adams points out, *Public Debts*, p. 288) the separate States can independently contract loans and cannot by the central government be prevented from repudiating payment. Yet the Federal government is described by Prof. Bastable as the sovereign for purposes of taxation (p. 370). It is, perhaps, wise to follow the advice of Prof. Sidgwick (*Politics*, p. 611), and avoid absolute propositions in regard to the seat of sovereignty. Wherever the sovereignty may lie, public finance is both local and imperial. We may take a rapid view of Prof. Bastable's six books on this large subject.

In the first of them (on public expenditure) he deals with questions fully treated

by economical writers before him, especially by Mill and Adam Smith. The latter (we are told) still retains his place as "the greatest of theorists on finance" (p. 24), though this proud position does not save him from very searching criticism (e.g., pp. 57, 81, 253, 373); and Prof. Bastable, writing at the end of the nineteenth century, is rightly guided by the work of his own contemporaries, especially Stourm, Beaulieu, Wagner, and (for an important part of the subject), Mr. H. C. Adams. The last writer might, perhaps, have been used even more freely. When we are told by Prof. Bastable (p. 51) that "state wants in their main features are permanent to a surprising degree," and that it is "in the modes of supplying them that the most remarkable changes occur," it seems hard to reconcile this with the strong tendency to enlarge the sphere of the state's action (admitted on p. 52). Mr. Adams points out (*Public Debts*, p. 19) that the greatest addition to French expenditure since the war has been due not to military needs, but to "public works," which would surely mean an enlargement of state wants. In practice Prof. Bastable seems to adopt this view, and gives us a very full account of the new wants in this first book. Defence and justice are old wants; but a multitude of requirements under the head of public works could hardly bear the description.

The second book (on the "Economic or Quasi-Private Revenue of the State") contains much that will be fresh to English readers. The state as a "juristic person" may get a revenue, like an individual, from holding lands and forests, or from investments in funds and stocks (as in Suez Canal shares), or from actual industrial business (as in railways and Post-Office), and it may get not indeed revenue but "utility" from such forms of property as government buildings, public parks, museums, and libraries (pp. 151, 228). The rationale of penny postage is put very happily:—

"The reason is that the actual cost of carrying letters is small enough to be ignored. At the rate of one penny per ounce, a ton of letters all up to the full weight would produce almost £150, while the mere cost of conveyance would certainly not be £5 or one-thirtieth part of the receipts. The real charges are those of collection and distribution, and the maintenance of offices, the cost of which is equal on all letters. . . . It is in the extension of this principle to International Postage that the greatest advance in the future may be expected" (pp. 189, 190).

To most economical (as distinguished from strictly financial) writers in England, public finance has meant taxation and public debts. The third and fourth of Prof. Bastable's books deal with taxation. A tax he defines as "a compulsory contribution from the wealth of a person or body of persons for the service of the public powers" (p. 243), stretching "wealth" to include personal services, as in the *corvée*, forced military service, and attendance on juries (p. 73). Our author contends strongly against the idea (found, for example, in Montesquieu, Adam Smith, Mirabeau, and the school of *laissez faire*) that taxes are a *quid pro quo*, the state giving protection and other

services, and the citizen giving a payment for them. He argues that

"there is no possibility of measuring precisely the most important of the benefits rendered by the state. Security against aggression is literally speaking an incalculable good. Social order cannot be sold by retail like tea and sugar, and so is it with the other state functions, even the purely economic ones. Indeed, it would be very near the truth to say that the difficulty of supplying the normal method of purchase makes a given form of activity suitable for state management; if defence and justice could be readily bought and paid for, we might trust to private enterprise for a sufficient supply" (pp. 246-7).

Even if (he continues) the services rendered by the state were definitely measurable, they could not be allotted to each individual in the exact proportion in which he was willing to pay for them (p. 39). This statement of the case is hardly fair to the older writers. They probably meant, for the most part, no more than Prof. Bastable means when he says (p. 247) that it is always well for the community as a whole to "consider whether the advantages of a government are a compensation for its cost. This test should be steadily applied in judging the merits of any proposed expenditure." In regard to local finance, they could not go farther than Prof. Bastable, who concedes that taxation there should be in proportion to advantage received, and even political power should perhaps depend on the amount contributed (pp. 299, 356, 362, 364, 626). What is "medieval" and obsolete (see p. 276) would surely be not the retention of the idea of payment for service, but the attempt to make the terms of equivalence too precise to apply to benefits essentially broad, general, and (sometimes) intangible. The church, the press, the university, as well as the state, render benefits in return for an equivalent which leaves, in many cases, a large "consumer's rent" to the beneficiary; but we do not deny that a "consumer" has paid for such services *quid pro quo*, even if he gains more than his neighbours by the bargain.

A passing protest must be made against Prof. Bastable's endeavour to give "indirect" and "direct" taxation a new meaning which he himself allows to be less useful than the old (p. 251, cf. 317-8); and not less against his use of "repercussion" in place of the good English word "shifting" (pp. 294, 317, &c.), which Prof. Seligman wisely retains in a recent pamphlet on the subject. It is perhaps too late in the day to find fault with "budgetary legislation" and "juristic person." As a rule, the language of our author is adequate to his thoughts; and the thoughts are always worth following—nowhere more so than in the books on taxation.

In regard to these particular financial questions which have lately come within the range of practical politics, Prof. Bastable has been cautious in drawing conclusions. He is favourable on the whole to the taxation of ground rents (p. 362); he sums up against a progressive income tax (pp. 284-292), against infringement of the Sinking Fund (pp. 618, 622), and against increase of the death-duties (p. 525); he leans to

bimetallism (p. 624). He shows perhaps less than his usual wisdom in desiring the restoration of duties on sugar (pp. 479, 497, 594.)

His fifth book (on the relation of expenditure and receipts) discusses public debts, and gives not only a survey of English national and local debt, but also a comparison with the debts of France, Italy, Germany, and the United States. Some account might be desired (in a new edition) of the situation of Russia, Austria, Holland, and the remaining states of the continent, in this particular; and, throughout the volume, India might be thought to get less than her due share of attention. French finance is treated very fully.

The sixth and last book (on Financial Administration and Control) is practically an account of the English Budget and the French in close comparison. This part of the work contains some skilful applications of recent economical theory. For example, in speaking of the justification of debts, our author writes:

"The productiveness of every separate tax has its limits, and so has that of the tax system taken as a whole. Each additional charge implies a more than proportional sacrifice by the contributors, and greater difficulty in getting in revenue on the part of the state. The existence of a law of 'diminishing returns' in public receipts is a valid ground for the employment of loans, when, all things considered, they will be less onerous than further taxation" (p. 593).

Another good example is the following on a kindred subject:

"If we hesitate to redeem debt on account of the badness of the necessary taxes, we must remember that we are thereby retaining worse taxes in the future than would otherwise be required. For let us suppose the several forms of contribution to be arranged in the order of their eligibility as follows: A, B, C, D, E, F. Then the surrender of F—the worst tax—in preference to paying off debt means the prolongation of E, which *ex hypothesi* is worse than D, since with the disappearance of the debt the taxes appropriated to its service would also disappear" (p. 615).

The following seems more vulnerable: "Limited as the gains of employers are by the competition of inferior rivals, the effect of a tax in driving out the weakest of those would help to shift a part at least of the weight from the survivors" (p. 348). But the meaning is that, as the competition has been lessened, prices can be raised, and the consumers will thus help to pay the tax.

Enough has been said to show that this book is a valuable addition to the literature of finance. Its usefulness would be increased by an index, the absence of which in a volume of this size and character is more than usually discreditable.

JAMES BONAR.

"THE MUSES LIBRARY."—*The Poems of Andrew Marvell. Satires of Andrew Marvell.* Edited by G. A. Aitken. In 2 vols. (Lawrence & Bullen.)

The calling of the publisher, no longer merely a trade, begins to take place among the fine arts. Truly this is a thing to be thankful for, more than we are aware. The present book illustrates the blessings thereof.

For the better part of the century Marvell was attainable only in the imperfect editions of incapable and ignorant men. So that he was represented to the ordinary reader by selections; and in especial by two ill-understood stanzas of the Horatian Ode, wherein is set forth the theatrical bearing of Charles I., "the royal actor," upon his day of execution. About twenty years ago Marvell was edited—badly—by Dr. Grosart. Who, indeed, has escaped being edited—badly—by Dr. Grosart? And Dr. Grosart's edition is moreover a limited issue, a thing dear to the bibliophile, and unspeakably hateful to the lover of literature. But now at last come Messrs. Lawrence & Bullen, and give us a charming book in two volumes, delicately bound, beautifully printed on good paper, and at least adequately edited. For the historical side of his work, which must have meant considerable labour, and for the brief but perfectly sufficient biography, Mr. Aitken deserves great credit. His critical notes are not quite so happy, and at times he seems to have fallen into error by blindly borrowing from Dr. Grosart. And one would have been glad of some more elaborate attempt to appreciate the place of Marvell in English literature. That is a task which an editor has never a right to shirk; and in the present case it was more than usually necessary, for I cannot but think that these volumes will come as a discovery to many who did not quite know the greatness of this half-forgotten poet.

Marvell holds a unique place in the seventeenth century. He stands at the parting of the ways, between the extravagancies of the lyrical Jacobeans on the one hand, and the new formalism initiated by Waller on the other. He is not unaffected by either influence. The modish handling of the decasyllable couplet is very marked here and there. You have it, for instance, in the poem on Blake:

"Bold Stayner leads; this fleet's designed by fate  
To give him laurel, as the last did plate."

And elsewhere, of course, he has conceits which cry aloud in their flagrancy. But his real affinities are with a greater than Waller or Suckling. Milton in those days "was like a star, and dwelt apart"; but of all who "called him friend," Marvell is the one who can claim the most of spiritual kinship. The very circumstances of their lives are curiously similar. Each left poetry for statecraft and polemic: for Milton the flowering time came late; for Marvell, never. And their poetic temper is one: it is the music of Puritanism,—the Puritanism of Spenser and Sidney, not uncultivated, not ungracious, not unsensuous even, but always with the same dominant note in it, of moral strength and moral purity. Marvell is a Puritan; but his spirit has not entered the prison-house, nor had the key turned on it there. He is a poet still, such as there have been few in any age. The lyric gift of Herrick he has not, nor Donne's incomparable subtlety and intensity of emotion; but for imaginative power, for decent melody, for that self-restraint of phrase which is the fair half of art, he must certainly hold high rank among his fellows. The clear sign of this self-restraint is his

mastery over the octosyllable couplet, a metre which in less skilful hands so readily becomes diffuse and wearisome.

Marvell writes love poems, but he is not essentially a love poet. He sings beautifully to Juliana and Chlora, but they themselves are only accidents in his song. His real passion—a most uncommon one in the seventeenth century—is for nature, exactly as we moderns mean nature, the great spiritual influence which deepens and widens life for us. How should the intoxication of meadow, and woodland, and garden, be better expressed than in these two lines—

"Stumbling on melons, as I pass,  
Insnares with flowers, I fall on grass."

unless indeed it be here—

"I am the mower Damon, known  
Through all the meadows I have mown,  
On me the morn her dew distils  
Before her darling daffodils;  
And if at noon my toil me heat,  
The sun himself licks off my sweat;  
While, going home, the evening sweet  
In cowlip water bathes my feet."

These mower-idylls, never found in the anthologies, are among the most characteristic of Marvell's shorter poems. I cannot forbear to quote two stanzas from "The Mower to the Glowworms":

"Ye living lamps, by whose dear light  
The nightingale doth sit so late,  
And studying all the summer night,  
Her matchless songs doth meditate.

Ye country comets, that portend  
Nor war, nor prince's funeral,  
Shining unto no higher end  
Than to prestage the grass's fall."

Observe how Marvell makes of the nightingale a conscious artist, a winged *diva*. Elsewhere he speaks of her as sitting among the "squatted thorns," in order "to sing the trials of her voice."

I must needs see in Marvell something of a nature-philosophy strangely anticipative of George Meredith. For the one, as for the other, complete absorption in nature, the unreserved abandonment of self to the skyey influences, is the really true and sanative wisdom. Marvell describes his soul, freed of the body's vesture, perched like a bird upon the garden boughs—

"Annihilating all that's made  
To a green thought in a green shade."

The same idea is to be found in the lines "Upon Appleton House," a poem which will repay careful study from all who wish to get at the secret of Marvell's genius. It shows him at his best—and at his worst, in the protracted conceit, whereby a garden, its flowers and its bees, are likened to a fort with a garrison. And here I am minded to enter a plea against the indiscriminate condemnation of conceits in poetry. After all, a conceit is only an analogy, a comparison, a revealing of likeness in things dissimilar, and therefore of the very essence of poetic imagination. Often it illumines, and where it fails it is not because it is a conceit, but because it is a bad conceit; because the thing compared is not beautiful in itself, or because the comparison is not flashed upon you, but worked out with such tedious elaboration as to be "merely fantastical." Many of Marvell's conceits are, in effect, bad; the well-known poem, "On a Drop of



Dew," redeemed though it is by the last line and a half, affords a terrible example. But others are shining successes. Here is one, set in a haunting melody, as of Browning:

"Gentler times for love are meant:  
Who for parting pleasures strain,  
Gather roses in the rain,  
Wet themselves and spoil their scent."

Next to green fields, Marvell is perhaps happiest in treating of death. His is the mixed mode of the Christian scholar, not all unpaganised, a lover of heaven, but a lover of the earthly life too. There is the epitaph on a nameless lady, with its splendid close:

"Modest as morn, as mid-day bright,  
Gentle as evening, cool as night:  
'Tis true: but all too weakly said;  
'Twas more significant. She's dead."

There is the outburst on the death of the poet's hero, the great Protector:

"O human glory vain! O Death! O wings!  
O worthless world! O transitory things!"

And to crown all, there are these lines, which remind me, for their felicities, their quaintness, and the organ-note in them, of the *Hydriothaphia*:

"But at my back I always hear  
Time's winged chariot hurrying near.  
And yonder all before us lie  
Deserts of vast eternity.  
Thy beauty shall no more be found,  
Nor, in thy marble vault, shall sound  
My echoing song; then worms shall try  
Thy long-preserved virginity,  
And your quaint honour turn to dust,  
And into ashes all my lust:  
The grave's a fine and private place,  
But none, I think, do there embrace."

I have left myself no room to speak of the Satires. They are not a subject to dwell upon with pleasure. One sees that they were inevitable, that a man of Marvell's strenuous moral fibre, in all the corruption of the Restoration court, could not but break forth into savage invective; yet one regrets them, as one regrets the *Defensio* and *Eikonoklastes*. It may, however, be well to remind anyone, who is tempted by the beauty of Messrs. Lawrence and Bullen's book to buy it for a love-gift to his mistress, that the first volume, containing the Poems, is alone suitable to his purpose.

EDMUND K. CHAMBERS.

#### IRISH SAINTS IN ITALY.

*Six Months in the Apennines.* By Margaret Stokes. (Bell.)

The authoress, who is well known as an antiquary on the other side of St. George's Channel, has given us here a series of studies on the Irish saints, who, from the sixth century onwards, were busy in founding houses of religion in Central and Southern Europe. The present volume—which, we understand, is only an instalment—is confined to those confessors who, though they laboured in more than one country, are chiefly remembered for what they did within the shadow of the Apennines. Thither Miss Stokes has gone in search of the reliquiae of her countrymen, examining their tombs, visiting their monasteries, and exploring their hermitages and caves.

Her present list of saints is an imposing one, and covers a considerable period, for it

includes the great Columban and Finnian, who "flourished" in the era of Gregory (590-604), when the world recognised as its lord the one Caesar at Byzantium, and goes down to Dungal and Donatus, Andrew and Brigid, subjects of the third and fourth generation of Carolingian emperors. A life of each saint precedes the account of the author's personal investigations, and makes us feel that these holy personages have been very fortunate in securing so laborious and sympathetic a biographer.

She seeks, however, to do more than revive these memories of Irish devotion. Her more important object is to find a clue to the origin of Irish art. The problem is as yet hardly worked out in detail, but on some points, at any rate, the ground has been cleared for future investigation. It had been supposed, for instance, that because the patterns of the interlacing designs, the stone basket and knot work, found in such places as Columban's crypt at Bobbio and Finnian's Church at Pisa, resemble those carved on the high crosses of Ireland, therefore the style must have been an Irish importation into Italy. Miss Stokes points out that the opposite inference is the right one. In Italy, stone carving identical in character with the so-called Irish work at Bobbio and Lucca is found in many places when it could not by any chance have been executed by an Irish hand, and it is some centuries earlier in date than the earliest work of the kind in Ireland. The stonework in question is readily identifiable, for it resembles Byzantine sculpture almost as closely as the architecture of San Vitale resembles that of St. Sophia. The only Italian art of the sixth century was in fact a paraphrase of the decadent Greek art on the Bosphorus, and this art, when it travelled to Ireland, was a copy of that paraphrase. It is true that in Ireland, subsequent to the seventh century, modifications of these Byzantine designs occur, which are, no doubt, distinctively Celtic. And this, too, is natural; for the Irish were in possession of models derived from their own prehistoric school of ornament, which dealt specially in spirals and trumpet patterns and the like, and which could hardly fail to suggest new possibilities of combination. But it is significant that the distinctively Irish varieties are not found on the tombs of Irish saints in Italy. It is clear, in short, that Irish art was not indigenous, but part of the Christian civilisation which came to Ireland from Italy and the East; and when in the ninth and tenth centuries it began to appear on the continent as an importation from Ireland, it was only a return wave moving to the land whence it had originally come, and where it had fallen into disuse. So also with regard to the customs of these early Christians, Miss Stokes asks:—

"Did the cave-dwellers and hermits on our Northern shores get their traditions of anchorite life direct from the Laura of Egypt or the deserts of Arabia and Syria, or can we find traces of similar customs all along the line from the Mediterranean, through Western Europe, to the island of Skellig-Michael off the coast of Kerry? Or if we do find traces of such hermitages on the sea-cliffs and mountain-tops in Italy and Gaul, were they never tenanted

save by these Irish fakirs, wanderers who brought their strange customs into Europe from the sixth to the twelfth century?"

The answer to these questions is plain enough to one who has seen the Rupe Cavo and the other caves of the anchorites on the mountains between Lucca and Pisa, they were just as remote from the haunts of men as are now the hermitages on the mountain-tops of Ireland or on the Islands of the Atlantic coast, and they were in use in Italy from the first and second centuries of the Christian era.

It is, of course, difficult to explain the extraordinary numbers of Irish saints who, in the dark age that followed the barbarian irruption into the Empire, visited France and Italy. The closing of Great Britain by the English Conquest may have determined the course which they had to steer, but affords no clue to the motive which led these first pious wanderers from their native land. They are somewhat loosely spoken of as missionaries; but Columban and his imitators were, as Dean Milman long ago pointed out, certainly not actuated by proselytising zeal. Later, no doubt, the conversion of the heathen grew to be something like a passion; but it may be doubted whether it animated any "pious wanderer" before Boniface, and the apostle of Germany comes on the scene in A.D. 716 or thereabouts, which is quite a century later than Columban. Miss Stokes's explanation is that they set forth originally as pilgrims, either to the Holy Land or to the tombs of the martyrs and apostles in Rome. Crossing the Continent on foot, they fell in with mountaineers and dwellers in the wilderness or in the forest, who either had never heard the name of Christ, or had relapsed into heathenism. Then the pilgrims, their pilgrimage ended, bethought them of the heathen they had seen, and returned to effect their conversion. "Thus," as she puts it, "the missionary system of the Celtic Church was a development of the pilgrimage customs of the early Christians." The history of Columban shows conclusively that he, at any rate, was no missionary. Starting from Bangor in the County Down, after various adventures, he settles down in Austrasia, where he finds favour with the sovereign. In the mountains of the Vosges he is allowed to found a religious house, and, subsequently, amid the ruins of Luxurium rises the monastery of Luxeuil. There are pagans in the vicinity and the crown of martyrdom across the Rhine. But Columban remains in the neighbourhood of the Christian court of the Burgundian Thierry and Brunehaut. He rebukes their vices, it is true, but his general tone is that of one demanding to be left alone. Later, he comes across some heathens on the frontier, and they are converted; but it is, so to speak, an accident. Miss Stokes, following his latest biographers, makes Columban visit Italy twice, although the contemporary chronicler, Jonas, is silent as to this second journey; but on no occasion, though he spends some time in denouncing heresy, does he show the least interest in the evangelisation of the heathen. So, after his expulsion from the Burgundian kingdom, and a most circuitous

wandering, in which he crosses Western Neustria (prematurely described as Normandy), when the saint finds himself on the shores of Zürich, surrounded by a heathen population, he leaves this promising field for another: he passes on into Italy, visits Rome, and founds, or perhaps only revisits, the monastery with which his name is associated.

The chapter on that famous place of religion, Bobio, as Miss Stokes, adopting the old and still phonetic spelling, prefers to write it, is one of the pleasantest in the book. It is surprising that it is not oftener visited; for, notwithstanding that it has been more or less ransacked ever since the sixteenth century, it still contains many curious historical relics. Here is the mazer or wooden porringer of Columban, which had the convenient faculty of bringing back water to a dried-up well, and the saint's little Irish bell, and the horn-handled knife which communicated virtue to what it cut. In this connexion Miss Stokes restores the text of the Bobbio MS. at Turin, which baffled the acumen of the Bishop of Salisbury. The knife is referred to as "*cultellus quo patris populo preciditur die ascensionis domini in monticulo qui dicitur crux vera.*" This Dr. Wordsworth amended by altering *populo* into *populus*, and translating as "the knife with which the poplar of the father is trimmed on ascension day on the Mount which is called the true cross," asking if it refers to a tree planted by the saint or one under which he sat. But why should Columban cut, or rather "top" his poplar on a particularly holy day in a place evidently of some sanctity? There is certainly a slip in the MS., but one which no less certainly can be put right by the substitution of *panis* for *patris*, as suggested by Prof. Mahaffy. This makes the passage read, "the knife with which the bread is cut for the people on the day of the Lord's ascension," referring to a practice continued doubtless long after Columban's death, and which explains the permanence of the tradition of the miraculous knife, and probably accounts for its actual survival.

REGINALD HUGHES.

"RULERS OF INDIA."—*Ranjit Singh*. By Sir Lepel Griffin. (Oxford: Clarendon Press.)

LET it be admitted, once for all, that this little book is likely to tax the resources of the most experienced critic. The matter is confusedly arranged, as if a collection of official reports tied up under one common docket. There is a chapter on the Sikhs, and another on the Sikh Theocracy, a third on the state of the Panjab at the time of the hero's birth. Not until p. 88 do we get to "The Maharaja"; and this chapter begins abruptly with a description of Ranjit's personal appearance at some unspecified period of his career, and is followed by an account of his court (chap. vi.), his army and administration (vii.), passing on to his early conquests (viii.), then diverging into an account of the relations of the government of British India with the territory south of the river Sutlej (ix.). Later conquests—mostly at the expense of the Afghans—form the subject

of chap. x., with which the work suddenly ends. Full of talent and boldness as it is, one can regard it neither as regular history nor as pure biography; and thus it may easily fail to attract the attention of that somewhat otiose being, the general reader, which would be his loss and a thousand pities; for—besides its manly originality—it contains in a small compass an immense quantity of most important information.

How many of us, for example, could tell what was the relation of Maharaja Dulip Singh to the old "Lion of the Punjab"; what is the exact meaning of the word "Sikh" as denoting a peculiar people; what are the numbers of that people, and whether the Sikhs form a majority of the population in the Punjab and are increasing in strength and distinctness or tending to merge in the general bulk of the Hindus. These things are all to be learned from the book before us; and from it we may also learn how Kashmir and the Peshawar Valley became part of the Punjab, and what are the feelings and attitude of the various classes of the province towards the British Government.

Dulip (or, as Sir Lepel, following the multitude, reads, "Dhulip") was not the son of Ranjit Singh, as we are assured; nay, could not possibly have been. His mother was a dancing girl in the Maharaja's service, his putative father an enterprising waterman named Gulu. Further, the word "Sikh" means disciple, and has no ethnic significance; the Sikhs are not increasing, either in number or in polemical obstinacy. From the reports of the recent census it seems that Amritsar, the sacred capital, is the only city of India whose population shows a large decrease since 1881. While the general population of India has increased ten per cent. during the last decennial period, the total Sikh community throughout India has only increased three per cent., and is under two millions—the more 's the pity.

As for the origin of the Sikhs, Sir Lepel regards them as mainly, but not wholly, of Jat extraction; and the Jats he holds to be a sort of autochthonous Rajputs, coming from the more central parts of India. In some of these views he is opposed to the veteran archaeologist, General Sir A. Cunningham, in whose official reports (Part iv., p. 19) will be found arguments in favour of this race being regarded as a somewhat late wave of northern immigration. And it is also asserted by some authorities that the first Indian settlements of the Jats were in the valley of the Indus; Tamerlane met with them in Bhatiana, and they have never—in any considerable numbers—been settled much to the east of Agra and Bhurtপুর. But these are high points to be settled by the experts.

In the meantime our author's long and practical experience may, in any case, be safely trusted to pilot the inquirer through the intricate relations of the Sikhs among themselves. He traces the origin and exploits of the different *misls*, or confederations, and of their families; and he gives vivid pictures of the characters and careers of the warriors and statesmen by whom Ranjit was aided to obtain and preserve his great

but transitory sway. How after his death, in 1839, that power crumbled is also briefly shown. "When Ranjit Singh and his wisdom [or 'widow' as an up-country paper misprinted Dalhousie's proclamation] no longer guided the conduct of the State," the chiefs intrigued for the succession and the administration, while committees of the soldiers were formed to express the grievances of the army, and to foment the ambition of brave but unintelligent men. At last, by a combination of evil influences, the troops were dashed and broken against the rock of British discipline; and in that unpromising manner a foundation was commenced for that new rule in the Punjab which is so full of good augury for the future of the empire. Our author well advises that use should be constantly made of this precious war material, which he justly regards as one of the most valuable kind. The Sikhs fought us twice, boldly and on almost even terms; they helped greatly in the suppression of the mutiny and rebellion in Hindustan; and they are still ready to send their thousands against any possible new enemy.

It is a pity, however, that Sir Lepel, when dwelling so much upon the hatred of the Sikhs for the followers of the Prophet, should have omitted to notice how eclectic a faith Sikhism is, and how largely its inception was indebted to the inspiration of Islam. Judging from their names, Kabir and Shaikh Farid—whose mystical couplets are said to be the most effective parts of the Sikh Scriptures—must both have been Muhammadans; and a long article in this sense will be found under the head "Sikhism" in Hughes's *Dictionary of Islam*.

Discussions on such topics might perhaps be thought uncalled for in a biography of Ranjit. But when the writer judged it necessary to extend his view over the origin of the "Theocracy," it might have been expected that all salient points would have come under notice. Smaller omissions and errors might also be pointed out. But it would not be right to conclude without hearty and ungrudging acknowledgment of a book which, if sometimes careless, is full of instruction and a most valuable contribution to Indian history.

The transliteration should be revised in reproducing the work. The fatal aspirate of Anglo-Indians has been noticed in the name "Dulip"; it will also be observed in the word *mukt* (salvation), which is printed "*mukht*," at the very same time that it is—quite correctly—assigned as the etymological origin of the name of the place where the battle of Muktsar was fought: as it could not have been if the *k* were an aspirated letter.

H. G. KEENE.

#### A HISTORY OF COSTUME IN BOHEMIA.

*Dějiny Kroje v Zemích Českých od dob nejstarších až do války husitské.* Sepsal Dr. Cenek Zibrt. (Prague.)

THE subject of this book will be a novelty to most of our readers; but we can promise them abundance of curious information if they have only made themselves masters of



Bohemian. Unfortunately to many, owing to the little knowledge of the Slavonic languages among us, the interesting labours of Dr. Zibrt must remain unknown.

We are struck with the great number of authorities on the subject of costume, which our author has consulted. No prominent work has been neglected, and the mere list extends over several pages, some English books appearing among the number. There are about 235 illustrations which have a special value as copies from monuments or illuminated MSS. How rich Bohemia is in such works could easily be learned from those which were shown at the Exhibition last year. How clearly it could be ascertained that the Bohemian language had occupied a proud position in old times, to which it has only been restored by patriots in the present century. Thus Dr. Zibrt gives several illustrations from the fine MSS. of some of the writings of the scholastic divine Thomas Stitny, now preserved in the library of the University of Prague. These have always struck us as very characteristic. The discussions on the derivation of the names of the various articles of clothing are curious. Many of them are traced from mediæval Latin. Thus the Bohemian *kosile*, a shirt, comes from Latin *casula*; *kaliholy*, boots, from *caligae*. The strange thing is that many Slavonic words got into Western vocabularies. Thus, a coarse woollen cloak was called in mediæval Latin *selavina*, and became in French *esclavine*; and the Slavonic *sukne* was spread, as Dr. Zibrt shows, through Western Europe. In the *Roman de la Rose* we have

"Nul robe n'est si bele,  
Que sequeunie a demoisele."

Littre gives the word *souquenille*, which he also quotes in a Greek form, *σουκνία*, but declares the origin to be unknown. Our author also tells us something of the peaked shoes, or "cracowes," as they were called, which were worn in England in the time of Wycliffe. Of course a great number of the Magyar words for articles of dress are of Slavonic origin, as is the case with so much of their vocabulary relating to objects of culture.

Dr. Zibrt begins from the earliest times, but first approaches historical ground in the tenth century. He describes the dress of the Bohemians from the record of the Arabian writer, Al Bekri, who travelled in Bohemia about 965, and speaks of Prague as being the most important Slavonic trading place. The elaborate head-dresses of the time are illustrated from the Vsehrad Codex and from ancient monuments (p. 56). The peasants, to judge from the picture on p. 58, wore hoods; they were probably clad in leather, as they were at the same time in England. The upper classes wore cloth tunics, and on their legs and feet they had *nohavice*, which are also illustrated from the Vsehrad Codex. Feminine dress naturally occupies a large part of the volume. The women's robes are handsomely embroidered; their shoes resemble those worn by men. The earrings anciently in use are illustrated (p. 98) from actual specimens found in tombs. There is also a picture (p. 101) from the Velislavov Bible representing Abraham's

servant bringing two golden earrings to Rebecca. Brooches and rings are illustrated by specimens which have been preserved. The next division of the book deals with the dress of the soldiers, especially their armour. This is seen on the seal of St. Wenceslaus (p. 112) and on coins, admirably figured (p. 116); from Bohemian pennies of the twelfth century. We can form a good idea of the array of the Bohemian knight of that period. A special section is given to the dress of the kings.

The second book opens with a discussion of the influence of knighthood upon the Bohemians. On p. 140 is the seal of the unfortunate Premysl Otakar II., who was destined to fall in battle with Rudolph of Habsburg. His horse has very gorgeous trappings; we see corresponding figures in illuminated French MSS. Gorgeous, also, is the seal (p. 168) of King John of Luxemburg, who is familiar to us as the blind hero of the battle of Crecy. He somewhat resembles the figure of Robert Bruce on one of his seals. Two very strange helmets are figured on p. 170. The warrior's shield was naturally an important part of his equipment, and many illustrations are given to show the elaborate horse-trappings.

The third book deals with dress in Bohemia in the second half of the thirteenth century till the arrival of Charles, the son of John, and his wife Blanche. The first chapter tells us of the favourite colours in dress; that worn as mourning was white (p. 210). The countries from which the raw materials came are enumerated; Flanders and Italy naturally had a pre-eminence. Pages 221-226 contain a list of words applied to peculiar kinds of cloth and other materials, the derivations of which Dr. Zibrt traces. Here Flanders is very conspicuous; thus we have *pannos de Bruzle* (Brussels), *pannos de Gent*, *pannos de Ypra* (Ypres), whence our "diaper," *duo stamina de Louwen*. To these may be added Mechelen, called by us Malines; Poperinghe, a name which, as our readers will remember, occurs in Chaucer's "Rime of Sir Thopas"; and, lastly, *unum pannum de Dorn* (Flemish Doornik, our Tournay), a word which we believe survives among us only in "dornicks," a coarse kind of gloves. The form *dornex* will be found in Halliwell. The word for "silk" in Bohemian, *hedvab*, Polish *jedwab*, is very difficult to explain. Miklosich was inclined to think it of German origin. In this period the head-dresses of the men, as figured on p. 232, have become more varied. The picture of a man with a girdle (p. 251), from the Kunhutin Passional, is very quaint. The Jews also had their peculiar dress, and wore, as quoted from a document on p. 255, *cornutum pileum*.

The fourth book describes Bohemian dress from the time of Charles IV. to the Hussite War. Our author is as copious as ever in the passages which he brings to bear on the illustration of the subject, and naturally gives quotations from that strange old Bohemian writer, Smil Flaska, of Pardubice (p. 280). Many of the plates in this part of the work are truly excellent. The MSS. of Stitny, as usual, furnish some. Curious is that representing the publication

of the Golden Bull preserved in the Hofbibliothek at Vienna (p. 311), which is used to illustrate the *kabatek* or short jacket then in use. On page 341 we have a picture of the girdle (*pas*) worn by Eliska, the wife of Charles IV., so dear to the memory of Bohemians. This is now preserved in the museum of Königgratz. It has on it an inscription in Chekh. Many curious passages are collected from old Bohemian chroniclers to illustrate the dress of the lower orders of society, who are not often represented in the MSS. which were illuminated, we must remember, for knights and their aristocratic retinues. A special chapter, copiously illustrated, is devoted to the dresses of the Bohemian kings and queens at their coronation.

Lastly, the fifth book describes the ecclesiastical dress till the beginning of the fifteenth century. The whole work ends with a copious index.

Unquestionably Dr. Zibrt has collected a mass of curious information upon the subject about which he writes, and the reader is helped to follow his remarks by the excellent illustrations. Many of his descriptions of course apply equally to other countries of Europe; and this strikes us especially as the case when we are dealing with the Luxemburg kings, for at that time Prague was one of the most important centres of European knighthood. In this and his other books Dr. Zibrt has shown himself fully possessed of the antiquarian spirit. We hope that the second part of his valuable work will soon appear.

W. R. MORFILL.

#### NEW NOVELS

*The Heritage of the Kurts.* By Björnsterne Björnson. (Heinemann.)

*For His Sake.* By Mrs. Alexander. In 3 vols. (White.)

*The General's Daughter.* By the author of "A Russian Priest." (Fisher Unwin.)

*A Highland Chronicle.* By S. Bayard Dod. (Hutchinson.)

*In the Tilt-yard of Life.* By Henry Newill. (Ward & Downey.)

*True to the Prince.* A Tale of the Sixteenth Century. By Gertrude Bell. (Digby, Long & Co.)

*Had I But Known.* By Ella Fordyce. (Sonnenschein.)

*Eleanor's Discipline.* By Janet Brown. (Oliphant, Anderson & Ferrier.)

MR. HEINEMANN has added to his International Library Björnson's novel *Det flager i Byen og paa Havnen* ("Flags are Flying in Town and Harbour") which is presented to English readers under the much more accurately descriptive title, *The Heritage of the Kurts*. The book "naturally divides itself"—as preachers used to say of their texts—into two parts, the stormy chronicle of the wild Kurts through four generations, and the story of the great scheme of Tomas Kurt (otherwise Rendalen) to divert for his little world the current of heredity, and stem the force of the evil traditions of thought and action which have left him

with such a terrible inheritance of tendency and environment. The first part has an unintermittent imaginative intensity, a Rembrandt-like breadth of literary chiaroscuro, and a vigorous realism of that relentless kind which of late has exercised such a fascination over both writers and readers; and it leaves the impression of immense creative energy revelling in its own activity. In the remainder of the book this creative energy is put into harness and made to drag a heavy chariot, or rather a prosaic cart, filled with theories—theories of education, of heredity, and sexual morals, the result being that its paces are subdued to a spiritless amble which is unspeakably depressing. Imagination, in fact, ceases to be itself, for the condition of its life is a condition of free, instructive action: it becomes mere construction—the building up of character and incident, with a view to certain controversial ends. With regard to the matter of didacticism in fiction, it is specially needful that we should clear our minds from cant. There is a sense in which fiction must be didactic, because life itself (of which it is an eclectic presentment) is didactic to any man who sees it steadily and sees it whole. But the teaching, ethical or otherwise, of life is suggested, not formulated; it is a thing of principles, not of theories, and therefore a rendering of life which commits it to a theory, even to a demonstrably true theory, must needs be distorted, untrue, inartistic. Now, life in the latter half of Björnson's book—the half for the sake of which the book exists—is thus committed to theory, and the consequence is that it is arid, doctrinaire, unimaginative. It lacks the fine unexpectedness of growth: it has in the main the rigidity of manufacture. In the Kurts of Tomas's ancestry there is a rich warmth of baleful vitality; we feel the palpitation of their wild hearts; and their story may be fitly described as a Norse *Wuthering Heights*. Had the writer continued to work the imaginative vein struck in the opening chapter, *The Heritage of the Kurts* would have been a romance of sombre power; as it stands, it is ineffective, with that kind of ineffectiveness which must be found wherever creation is dominated by polemics.

Anthony Trollope would probably have made a readable novel even out of the very thin story told in *For His Sake*; but, then, Anthony Trollope could do various things which may not, with wisdom, be attempted by novelists in general or even by Mrs. Alexander in particular. Sybil Carew seems to have been a fascinating young lady, only, unfortunately, she bears so strong a resemblance to a thousand other fascinating young ladies of fiction that she inspires a very tepid interest. We are not greatly moved even by her embarrassment on finding herself in love with one man a few months after she has fervidly engaged herself to another. We are pretty sure that Sybil will not break her vow to the impecunious Dick, because in a novel no real heroine ever jilts a man who is poor, even when she has transferred her affections to somebody else; but we know also that the course of

true love must finally run smooth, and that therefore Dick is destined to a premature decease, that room may be made for the high-minded supplanter, Brian Rashleigh. It is not a story which it can have been very easy to spread over three volumes, and even Mrs. Alexander's skill in the dextrous use of padding does not suffice to save the book from something like dullness.

*The General's Daughter* is a grim and gloomy study of a strong, unbalanced character, seen first in dull repose and afterwards in the feverish energy roused by sudden subjection to an overmastering and, finally, disintegrating moral stimulus. The woman who gives a title to the book enters into it only as a shadowy influence, for she has died before the action begins; and yet the story, like the play of "Julius Caesar," is well named. Claudia Antonovna, through the manuscript autobiography which she has left behind her, dominates the storm-tossed life of Mária Vladimirovna, who has succeeded her in the little Russian village schoolhouse, and is the true heroine of the book, living again a vicarious second life of struggling foiled aspiration in the body and spirit of the girl who has found a mist of possible salvation in the story of a victory that may be hers. *The General's Daughter* is a spiritual tragedy, the motive of which is the discovery by Mária Vladimirovna that she lacks the strength to realise the ideal which in the hour of suddenly awakened moral enthusiasm she has made her own, and that the energy of life is exhausted while the goal is still hopelessly ahead. It is a depressing book, because it is the story of a moral failure; it is a pessimistic book, because the failure is represented as inevitable—the struggle of an aspiring soul against moral barriers as insurmountable as the barriers of physical law; but it is a strong book, with that impressive kind of strength that is displayed by a close imaginative grip of certain central facts of human experience.

Two or three orthographies in *A Highland Chronicle* seem to indicate its American authorship; but be Mr. Dod's nationality what it may, the important fact is that he has written a capital story—certainly one of the best stories of its kind that we have had since Dr. Conan Doyle gave us his delightful *Micah Clarke*. The period is the latter half of the eighteenth century, and we have a glimpse of Prince Charlie and of the battle of Culloden; but they come in by the way, and the body of the narrative deals in a most fresh and charming way with the ordinary aspects of Highland life and character a century ago. The story is too full of incident to admit much elaboration of portraiture, but Mr. Dod's men and women are broadly individualised and unmistakably alive. The Scotch of the dialogue is not overdone, the writer in this matter following the example of Sir Walter rather than that of some later novelists. Surely, however, he makes a slip in giving "my laird" as a style of address to an untitled Scots' squire. "Laird," doubtless; but the "my" is a solecism.

In *The Tilt-yard of Life* is the meaningless title of a collection of short tales with

no unity either of matter or manner. The last story in the book—"A Jew in Moscow"—is not destitute of power, and "Elizabeth's Confession" has a certain measure of crude cleverness, which unfortunately throws into relief one or two glaring offences against good taste. There is a passage about a kiss, on page 67, which is positively sickening, and in other portions of the story Mr. Newell's attempts at "realism" are the reverse of admirable. The greater number of the tales are fair magazine padding, but little, if anything, more.

Miss Gertrude Bell is far from being the first writer who has found in Motley's *Rise of the Dutch Republic* the materials for a stirring historical story. *True to the Prince* covers the period between the execution of Egmont and the relief of Leyden, and the incidents are well chosen and handled with a good deal of spirit. There is nothing specially striking in the story, but it justifies the pains which have evidently been spent upon it; and young people, who are nowadays the principal patrons of historical fiction, will find it decidedly enjoyable.

The prefatory commendation by Edna Lyall of the short and slight story, *Had I But Known*, rouses expectations which the book itself miserably fails to satisfy. When we are told that a story is "strange and weird," and that it "bases its claim to be read on the fact that it is strictly true," we naturally look for something out of the common in the way of incident, and we are rather irritated when we reach the last page and find that we have looked in vain. There is certainly a fulfilment of a gipsy's prophecy which, if true, is rather curious; but this is the only item in the tale which is not utterly commonplace, with the kind of conventional commonplaceness that belongs to the average circulating library novel. Edna Lyall must not follow Mr. Gladstone's example by scattering her commendations broadcast.

*Eleanor's Discipline* is a short story of rural life in Scotland. It has no conspicuous faults; and though fairly well written, it has no conspicuous merits. All that needs to be said of it is that it is a creditable but entirely unarresting performance.

JAMES ASHCROFT NOBLE.

#### SOME THEOLOGICAL SERIES.

"THE EXPOSITOR'S BIBLE."—*The Acts of the Apostles*. By G. T. Stokes, D.D. (Hodder & Stoughton.) Dr. Stokes's exposition of the Acts of the Apostles "down to, but not including, the conversion of St. Paul and the baptism of Cornelius," will at once arrest the attention of readers. It impresses us as less conventional than any other volume of the series in which it appears. The writer makes a special and a successful effort to make his history live for his readers by illustrations taken from all sources, usual and unusual, and by a discussion and analysis of his text, which is sometimes commonplace but always vivacious. The danger of Dr. Stokes's method is that his accumulation of illustration is apt to bewilder, while his comments and digressions cannot always be said to be relevant. He prevents his readers from obtaining a clear and logical conception of the facts related in the first eight chapters of the Acts, by overlaying



them with a mass of interesting but confusing comment. Occasionally when he should be lengthy he is disappointingly short. He seriously maintains the view, which to our mind makes nonsense of the whole history of the Acts, that the Apostles habitually enjoyed the power of speaking the languages of the countries they visited. He insists that the gift of tongues as exercised at Corinth was nothing but this power of speaking foreign languages, giving as his reason that otherwise the gift was a "mere uttering of gibberish unworthy of apostolical notice." Dr. Stokes ignores the fact that many students understand St. Paul to describe quite plainly just this "mere uttering of gibberish"—if such a question-begging description must be used. St. Paul, in these critics' view, is flatly contradicted, merely because Dr. Stokes neither understands nor approves a practice of primitive Christians readily recognised as natural by students of oriental races. There are many other comments on minor points which we should like to make. To suppose that, because Pliny and Martial testify to the use of a kind of shorthand by the Romans, it was therefore employed by the fishermen of Galilee, or even by the scribes of Jerusalem, seems rash. We should like to know why three of the seven deacons "were probably Hebrew Christians." But our space will not admit of detailed comment. Serious students of the Acts will be able to pick out of Dr. Stokes's volume many original illustrations and useful suggestions, but will not find fresh light thrown upon any acknowledged difficulties.

"THE EXPOSITOR'S BIBLE."—*The Epistles to the Thessalonians*. By the Rev. James Denney. (Hodder & Stoughton.) It is unfortunate that we should be called upon to read Mr. Denney's expositions of 1 and 2 Thessalonians in connexion with the English translation of Prof. Sabatier's book. The Epistles to the Thessalonians contain signs of immaturity which even the unlearned reader is occasionally conscious of. Mr. Denney's attitude towards "those who wish to trace the spiritual development of St. Paul" is not sympathetic; he makes, indeed, no serious attempt to consider his Epistles from their point of view. Then, again, his work is diffuse: we feel that Prof. Sabatier, in twenty pages, tells us more about the Epistles than Mr. Denney in four hundred. Judged as discourses intended for an ordinary English congregation, Mr. Denney's chapters are much above the average: although somewhat commonplace, they are vigorous and sensible; but considered as contributions to an "Expositor's Bible," they contain too much that is obvious—or, rather, the obvious comment is not stated with the freshness and compression without which obvious comment is unreadable. We are glad to note that Mr. Denney recognises "the obvious fact that Paul was mistaken as to the nearness of the Second Advent," but we are sorry that he should think it necessary to speak of critics who find the Apostle ambitious as "devil's advocates."

"PREACHERS OF THE AGE."—*Living Theology*. By the Archbishop of Canterbury. (Sampson Low.) The Archbishop of Canterbury is fitly chosen as the author of the first of a series of volumes intended to be specimens of the style and power of the most eminent living preachers. His thirteen sermons are divided into two books. The first and larger contains sermons specially archiepiscopal, dealing with questions such as the relations of rich to poor, of religion to science, of the Church to dissent, of the Church in England to the Church in America and the Colonies. The five sermons of the second book occupy themselves with the spiritual life of the individual, and are examples of the Archbishop's powers as bishop

of souls rather than as a bishop of a diocese. The sermons of the second book will be preferred by many readers to those of the first, because they deal with some familiar topics of the pulpit in a style both fresh and earnest; but the first book is nevertheless the more important section of the volume. It is an excellent sign of the times that the Archbishop of Canterbury should feel it his duty to preach sermons on social questions. Bishops, in their published sermons, are too much inclined to compete with the parish priest, and to forget that their position challenges them to form opinions and to teach them upon many subjects which very directly and vitally affect dioceses, while they can only be said to affect parishes indirectly. We have only space to note here the large-minded enthusiasm of the sermon on "The Spirit of Inquiry," with its clear recognition of the value of that spirit, not only in itself, but as "a specific solvent for false forms of Christianity"; and the clearness with which the social duties of Christians are insisted on in the striking sermon on "Powerful Rich and Powerful Poor," and in the definition of the work of the Church, which admits that

"we have to make the responsibility of wage-giving felt by those who hold certain classes of the poor in their grasp; to make fuller provision for the childhood, the old age, and the fresh start in life of the very poor; . . . to protect uncivilised continents against civilised vice."

The Archbishop's style continually arrests our attention by freshness of phrase or word. Occasionally such a combination as "marrowless yieldingness to pressure" obviously misses the mark; but failures are rare, while fine phrases and original thoughts happily expressed continually occur in the volume.

"PREACHERS OF THE AGE."—*Verbum Crucis*. By the Lord Bishop of Derry. (Sampson Low.) It will be sufficient to say of these sermons that they are characteristic of the preacher—characteristically earnest, scholarly, and beautiful. The first ten are "on the mystery and the words of the Cross," the remaining four have been preached on public occasions of interest. They are introduced by a short but charming preface, in which the preacher confesses that "the truth is that for many years he has never but twice or thrice written an entire sermon." He takes a "complete skeleton," with "a few entire leading sentences" into the pulpit, but "often gets away from this mooring into another track." This little fragment of autobiography is followed by an earnest declaration that the writer, "as the evening of his life closes in . . . has no wish to be numbered among the combative preachers of the Church militant." These combative preachers he is wont to reduce to three classes. "There are those who, with many professions of affection and declarations of real unity, deftly drive their epigrams into the heart of him whom they affect to salute. So 'Joab took Amasa by the beard to kiss him,' after saying, 'Art thou in health, my brother?' But 'he smote him in the fifth rib, and he died.'" Such controversialists the bishop would call "Joabites." "Gileadites" are those who invite the unfortunate Ephraimite "just to 'say Shibboleth,' and smite him if he 'cannot frame to pronounce it aright'"; and finally, "combative theologians of causes long popular, but about to fall, may be called 'Ephesian' controversialists, whose argument is an assumption, and their stock-in-trade a cry." Among these the bishop hopes never to be numbered, desiring only to help "reflective people who, in an age of perplexity, desire to reconcile that in them which feels and prays with that which thinks."

"PREACHERS OF THE AGE."—*Ethical Christianity*. By the Rev. Hugh Price Hughes. (Sampson Low.) Mr. Hughes explains that his sermons are entitled "Ethical Christianity" because they endeavour to describe "the particular kind of life upon earth" which the Christian should live. He is careful to premise that the Christian life can be lived adequately only by the help of that "union with God in Christ," which he holds that Christ has made possible for us; and in the thirteenth sermon on "the decisive evidence of Christianity," he defines very carefully what a "positive consciousness of fellowship with Christ" ought to be. But the sermons as a whole deal with the activities spiritual, mental, and practical of the converted Christian, and endeavour to stir them up. The sermons are very different from those of the Archbishop of Canterbury and the Bishop of Derry. They do not appeal to the saint or the student: they are indeed somewhat commonplace in style and thought; but they get very close to the ordinary citizen: they are intensely full of energy. The preacher makes a sustained, almost painful, effort to raise the sluggish wills of his hearers above themselves. When we read the sermons one upon the other, we are filled with admiration of the preacher's faithful obstinacy—his continued insistence on his message—his persistent endeavour to hold before his brethren the highest standard of Christian perfection. Mr. Hughes has the defects of his qualities. An occasional note of exaggeration reminds us that the preacher has to wind himself up as well as his audience. He is not sufficiently on his guard against superlatives. His earnestness, as for instance in the opening sentences of the sermon on evil, is sometimes almost ludicrously dogmatic. But the critic is ashamed to criticise such honest and eager discourses as these, and cares only to respectfully acknowledge the unselfish effort they display. Even when they do not convince either our hearts or our heads, they yet contrive to convey into us some share of the preacher's strenuousness, and give our spiritual energies fresh power.

"PREACHERS OF THE AGE."—*The Knowledge of God and Other Sermons*. By the Bishop of Wakefield. (Sampson Low.) This collection of sermons is more heterogeneous than any of the three already noticed, and, as being less written for the occasion, perhaps less remarkable. They are pleasant, not because their arguments are novel, or their style eloquent, but because they bring us very close to a singularly frank and kindly personality. Few Christian preachers succeed in retaining the grace of humility as unaffectedly and genuinely as the Bishop of Wakefield; and even fewer, in dealing with social questions and the relations of rich and poor, are as careful to speak from the firm ground of personal experience and knowledge. We care more for the sermons on social and moral subjects than for those addressed to the agnostic and sceptic, but these last have the rare merit of entire kindness and courtesy of tone. The volume contains seventeen sermons, all of them characteristic, and none of them feeble or careless.

We note as an excellent feature of the whole series, a short bibliography of each preacher at the end of his volume.

"ENGLISH LEADERS OF RELIGION."—*Charles Simeon*. By the Rev. H. C. G. Moule. (Methuen.) In each of the many series of popular biographies that have been published of late years, the critic can usually select one or two of unusual merit, which are real additions to the literature of the subject with which they deal. Mr. Moule has produced such a biography of Charles Simeon. He is in complete sympathy with his hero, and therefore without any strain or affectation can use his enthusiasm in describing his life and character as vividly and fully as his space

permits; and, moreover, he is careful and thorough. There are several volumes of memoirs and recollections of Simeon of more than average merit, but Mr. Moule has so exhaustively studied his materials and used them so judiciously that his biography is at once the most concise and the most complete account that has appeared. It will not easily be superseded.

"ENGLISH LEADERS OF RELIGION."—*Bishop Wilberforce*. By the Rev. G. W. Daniell. (Methuen.) It is more difficult to write a life of Bishop Wilberforce than of Charles Simeon. It is impossible to give to the character of the Bishop quite the same quality of enthusiastic reverence which many Christians instinctively feel towards Simeon; and in sketching the various controversies in which as a bishop Wilberforce took a leading part, it is difficult to avoid obscurity on the one hand, and tiresome accumulation of detail on the other. Mr. Daniell has not completely triumphed over his difficulties, but he has produced an interesting book. A reader who has not sufficient time or patience to read the three volumes of the standard Life will gain from Mr. Daniell's two hundred pages a very fair idea of what those three volumes contain. We think that Mr. Daniell might more boldly and decidedly admire the Bishop's conduct in the Hampden case, while we cannot in the least share his appreciation of Wilberforce's review of *The Origin of Species*, and his attitude towards Colenso. But on the whole Mr. Daniell has performed a difficult task well.

#### NOTES AND NEWS.

JUDGE O'CONNOR MORRIS is engaged upon a biographical and critical sketch of Count von Moltke, which will be published by Messrs. Ward & Downey.

MR. EDWARD NORTH BUXTON has written an account of his adventures in pursuit of large game in various parts of the world, which will shortly be published by Mr. Stanford under the title of *Short Stalks*; or *Hunting Camps*, North, East, South, and West, accompanied by a number of original illustrations.

AMONG Mr. David Nutt's immediately forthcoming publications is the first volume of the Rev. W. E. Addis's new translation of the documents of the Hexateuch chronologically arranged. This will comprise the documents commonly known as Iahvistic and Elohist, the combination of which forms the oldest book of Hebrew history. The second volume, to appear, it is hoped, next year, will comprise the Deuteronomist and the Priestly Writer. Prof. Kuno Meyer's edition of the *Vision of MacConglinne* is also ready for issue. The two versions of the Irish text are printed for the first time; Hennessy's translation has been thoroughly revised and corrected, and the philological importance of the twelfth-century text is brought out by elaborate notes and glossary. Prof. W. Wollner, of Leipzig, contributes an introduction, dealing with the composition, origin, and authorship of the tale.

Two new volumes of *The Poets and Poetry of the Century*, edited by Mr. Alfred H. Miles, will shortly be issued. Among the contributors are Dr. Furnivall, who writes on Robert Browning; Mr. Joseph Knight, on William Bell Scott; Mr. Austin Dobson, on Frederick Locker-Lampson; Mr. Ashcroft Noble, on George Meredith and Arthur Hugh Clough; Dr. Garnett, on Coventry Patmore and Sydney Dobell; Dr. Japp, on Lord Tennyson, Frederick Tennyson, and several other poets; Mr. Hall Caine, on Dante Rossetti; and Mr. Mackenzie Bell, on Aubrey de Vere and Sir Edwin Arnold.

MR. T. FISHER UNWIN will publish next week, in the "Cameo Series," *The Love-Songs of Robert Burns*, edited by Sir George Douglas, Bart. A frontispiece portrait will accompany the volume, which will also have an introduction by the editor.

A TRANSLATION into English of Dr. Theodor Posewitz's work, *Borneo: its Geology and Mineral Resources*, has been made by Dr. Hatch, of the Geological Survey, and will shortly be issued by Mr. Stanford. The translator has added a number of references and notes, and four new maps accompany the translation.

UNDER the title of *Castorologia*; or, *The Traditions of a Canadian Beaver*, Mr. Horace T. Martin, of Montreal, has prepared a monograph on the little creature which played such an important part in the rise and prosperity of the Dominion. The work will be a handsome octavo, with a number of maps and illustrations. It will be published by Mr. Stanford.

THE same publisher hopes to issue in November the volume on *The Partition of Africa*, by Mr. J. Scott Keltie, secretary to the Royal Geographical Society. It will be brought well up to date and supplied with an apparatus of maps.

*Missing Friends*; or, *the Adventures of a Danish Emigrant in Queensland*, is the title of the new "Adventure" volume to be published next week by Mr. T. Fisher Unwin. It is not a reprint, but a narrative of fact, which has hitherto existed only in MS.

A NEW novel, by Mrs. Alexander, will be published next week by Messrs. Cassell & Co., under the title of *The Snare of the Fowler*.

THE new volume of the "Whitefriars Library of Wit and Humour" will consist of short stories by Mr. Walter Herries Pollock, under the title of *King Zub*, and will be published simultaneously in England and America.

MR. WILLIAM HEINEMANN announces for immediate publication a new book of adventure by Mr. Bertram Mitford, entitled *'Tween Snow and Fire: a Tale of the Last Kafir War*. The same publisher will issue, in a few days, a new and enlarged edition of Mr. Whistler's *The Gentle Art of Making Enemies*.

MESSRS. OSGOOD, McILVAINE & Co. will publish immediately a translation of M. Paul Bourget's recent book, *Nouveaux Pastels*. The translator is Mr. John Gray; and the title chosen for the English volume, after the leading story, is "A Saint and Others."

THE next volume in the Scott Library will be *Selections from Sydney Smith*, with an introduction by Mr. Ernest Rhys.

*Household Nursing: a Text-book for the Family*, by Dr. Ogle Tunstall, will be issued next week by Mr. T. Fisher Unwin. The author has had considerable experience as senior resident medical officer of the Birmingham Infirmary.

THE Folklore Society will publish through Mr. Nutt as their extra volume for 1891 the first instalment of Dr. Hardy's new and enlarged edition of the Denham Tracts. The papers and translations of the Second International Folklore Congress will be issued to members in October.

MESSRS. SWAN SONNENSCHNEIN & Co. announce a new edition of the translation, by George Eliot, of Strauss's *Leben Jesus*, with an introduction by Prof. Otto Pfeleiderer, of Berlin.

AMONG new editions Mr. Stanford has in preparation a second edition of Captain Hore's *Tanganyika: Eleven Years in Central Africa*; a sixth edition, revised by Mr. W. Topley, of

the late Sir Andrew Ramsay's *Physical Geology and Geography of Great Britain*; a third edition of Prof. James Geikie's *Great Ice Age*, thoroughly revised; also a third edition of the late Sir Charles Anderson's *Lincoln Guide*, revised by the Rev. A. B. Maddison, librarian and successor of Lincoln Cathedral.

At the annual meeting of the Library Association of the United Kingdom, now being held at Paris, a resolution was passed to compile a catalogue of Early English printed books down to 1640, as a supplement to that of the British Museum.

M. AL. BELJAME, professor at the Faculté des Lettres de Paris—who has already published an admirable essay on the Augustan age of English literature, as well as translations of *Robinson Crusoe*, *The Vicar of Wakefield*, &c.—has now issued (Paris: Hachette) two little books on *Enoch Arden*, which we cannot praise too highly. One consists of a translation into limpid French prose, with the English original on the opposite side of the page; the other is an annotated edition, with preliminary matter. We have here a brief but sufficient life of the poet, which concludes with a just estimate of his position; an analysis of the story, with mention of its literary analogues, and a bibliography. From this we learn that *Enoch Arden* has been translated six times into German, five times into French, twice into Italian and Dutch, and once into Spanish, Norwegian, and Dutch. Then follow some remarks upon the orthography; and finally there is an elaborate dissertation on the versification, extending to more than thirty pages. On one or two minor points it might be possible to differ with the author; but on matters of opinion rather than of fact. But, taking the work as a whole, it is our pleasant duty to say that we know no more scholarly and adequate edition of a modern classic.

#### THE FORTHCOMING MAGAZINES.

THE forthcoming number of the *Economic Journal* will contain an article by Mr. Robert Giffen, entitled "Fancy Monetary Standards," to which is appended a paper of the late Walter Bagehot reprinted from the *Economist*; also the Rev. Dr. Cunningham's paper on "The Perversion of Economic History," followed by a reply from Prof. Alfred Marshall.

In the October number of the *Cosmopolitan* will appear an article on "A Cosmopolitan Language: its Prospects and Practicability," by Mr. Maltus Q. Holyoake, containing the opinions on the subject expressed to the author by Mr. Gladstone, John Bright, Prof. Max Müller, Matthew Arnold, and others.

THE first number of *The Young Woman*, which is to be published on September 23, will contain serial stories by L. T. Meade and Evelyn Everett Green; articles on "The Women of France," by Mrs. Crawford; "Young Women and Journalism," by W. T. Stead; "The Choice of a Husband," by the author of "How to be Happy though Married"; and "Physical Exercises for Women," by Dr. B. W. Richardson. Mrs. Mayo contributes a character sketch of the Countess of Aberdeen, with a portrait; and Archdeacon Farrar, with a paper on "Ruth," opens a series of articles on "Young Women of the Bible."

A NEW series of *Cassell's Saturday Journal* will be begun next week, enlarged and issued in a coloured wrapper. The first number will contain the commencement of a serial story entitled "Witness to the Deed," by Mr. Manville Fenn, and pages of amusing illustrations will in future appear in each issue. Among the new features will be a weekly page of personal paragraphs and anecdotes.



## ORIGINAL VERSE.

## LOVE IN THE WATER-MEADOWS.\*

WHAT mad embrace is here! In a green mead  
Thick with lush grass and nodding poppy-heads,  
Under a smouldering western sun there spreads  
A clinging mist of evening; young lambs feed  
Or lag behind their dams, or crop the weed  
And cool thick herbage. Eagerly he treads—  
Among the dewy grasses and the sedge—  
The brown-limbed herd-boy, lithe and sinewy-kneed.

His the round cheek, and his the ruddy hair;  
The maiden bosom, milk-white, azure-veined,  
The willowy fresh limbs of the peasant lass,  
His playfellow. Panting he seized her there  
And crushed her soft white body as he strained  
Towards her, passionate, kissing, in the grass.

MAURICE HEWLETT.

## OBITUARY.

## WHITTIER AND CURTIS

THE death of George William Curtis took place at New York on Wednesday, August 31; and exactly one week later, namely, on September 7, John Greenleaf Whittier died at Hampton Falls (N.H.). Thus America loses at the same time two of her leading men of letters—a brilliant prose writer, and a famous poet.

Curtis and Whittier were not men of letters only. Both of them at one time or another had taken an active part in public affairs. Whittier in his youth and manhood was a strenuous worker for negro emancipation. Curtis, coming later, did his share also, not only for the liberation of the slaves, but for the cause of righteous government. It is noteworthy that, with few exceptions, the men who gave being to American literature were actively engaged in public affairs. Almost the only exception to this rule, among writers of the first rank, is Dr. Oliver Wendell Holmes. Science and literature have occupied him amid all the troubles through which his country has passed during the last sixty years. Nearly every one of his literary contemporaries turned aside, for a while at least, from the ordinary task of the student to say something, to do something, in connexion with the emancipation movement, or the war which followed, or the struggle to bring order out of chaos which came after the war. It was an old charge against America that she had no literature of her own, but supplied her mental needs from England, either at first hand or by imitation. Some few critics try to maintain it still, but it has lost the force it once had. Even then, however, it was an unworthy charge, for the time for a national literature had not arrived. A nation in the making cannot be expected to have a literature of its own. Government must become settled, and commerce must be sufficiently organised to yield the necessities of living, first of all. As soon as these things seemed fairly secured in America, literature did begin to spring up. But there came an unexpected check. The settlement of the nation proved to have been more apparent than real. Agitation arose so violent as almost to break the nation to pieces. Thus it was that men of letters found their interest divided between building up literature and helping to save the State. In the long run American literature will be all the better because her pioneers were good citizens as well as scholars. As to American public life, it is not perhaps so noble as it might be, but it is better than it would have been if the scholars had not shared in it. It is better for the service of the two men whose death we now record.

\* Suggested by Maurice Greiffenhagen's picture, "An Idyl," in the recent Guildhall Exhibition, and now at Liverpool.

Whittier was born in 1807, the year of Longfellow's birth. William Cullen Bryant, so long the recognised American veteran poet, was then thirteen years old. Bryant was a nature-lover, sensitive to natural beauty. He wrote of trees and flowers and sea and sky. As a poet he was not interested in man. Whittier was quite the reverse. While Bryant was reposeful, he was fervent. His eyes were open to human grief and joy. His sympathies were early enlisted in the cause of the negro slave. William Lloyd Garrison, two years his senior, was his friend and fellow-worker. *Legends of New England in Prose and Verse*, was his first book. It was about this time (1831) that he definitely threw in his lot with Garrison and the *Liberator*. As a consequence, his interest in the struggle for freedom in the past was merged in his greater interest in the struggle then going on before his eyes. The halo of romance is dear to most poets, and, in the living things of to-day, it is not present, or it is not visible to them. Time gives it, making coarse and common things seem glorious and worthy of the poet's attention. How beautiful the old times seem when Tennyson sings of them. One man running away with another's wife told in the *Idylls*, is a totally different thing from a similar occurrence in the police reports. Perhaps at the time, to the persons concerned, it seemed less lovely. But the poet's gift is great enough to transmute greedy robbers and fornicators into chivalrous knights. Hereafter some poet will arise to commemorate our own century; and, where we see on one side the capitalist grasping all he can, and, on the other, the worker grasping all he can, that poet will discern, and tell in graceful numbers, of armies of swarthy workers wrestling with nature for the fruits of the earth, and fed, and clothed, and housed by noble captains of industry. Whittier was not a poet of this type. While Tennyson was singing of ancient virtues, he was singing of modern wrongs. To him, an apostle of freedom, the desperate struggle for freedom was a worthy subject. The pieces which make up the volume of *Voices of Freedom*, published in 1849, were written during the years from 1833 to 1848. There, and elsewhere, he made visible the wrongs of the slave, and helped to arouse the moral sentiment which should abolish those wrongs. Whether in this Whittier kept within the legitimate functions of the poet need not be discussed here. It may be that the poet, like the critic, should refuse "to lend himself to the point of view of the practical man." Probably Whittier's best poetry is to be found elsewhere than in his slave pieces. Be this as it may, he served humanity more and poetry not less than do those writers who pass as poets, whose poetry springs from no depth of character or earnestness of purpose, but is for the most part a chronicle of bar-parlour amours and the equally unedifying reflections of the next morning, given in the shape of sonnet, triolet, or rhymed epigram.

Not the slave alone, but the victim of any form of oppression, had a claim on Whittier's sympathy. He was a member of the Society of Friends, and his family for generations had been Friends. He loved freedom as a principle, as the Friends mostly do; not as a mere possession, like the Puritans. If the Puritans had loved freedom as a principle, negro slavery could never have become an established institution among their descendants; and the United States to-day would not be dominated by King Majority and Mrs. Grundy. The *Mayflower* is immortalised because it carried the Pilgrim Fathers; but on its next voyage it was engaged in the slave trade. In like manner, the Pilgrim Fathers, as soon as they were free themselves, began to establish over others a tyranny at least as harsh as any they had

escaped from. Whittier's regard for freedom was not of this selfish type. He asked for it less for himself than for others. The spirit in which he regarded it, and in which he worked for it, is expressed in his own verse:

"O Freedom! if to me belong  
Nor mighty Milton's gift divine,  
Nor Marvell's wit and graceful song,  
Still with a love as deep and strong  
As theirs, I lay, like them, my best gifts on thy shrine."

Quick as Whittier was to see and sympathise with those who were wronged, he was far from being a melancholy or despairing poet. He had faith that there was an overruling providence which could and would evolve good even out of seeming evil. He trusted, he said, that Providence,

"How dark soe'er it seems, may tend  
By rays I cannot comprehend  
To some unguessed benignant end;

"That every loss and lapse may gain  
The clear-aided heights by steps of pain  
And never cross is borne in vain."

His tone, generally, is energetic and hopeful. It is distinctly less melancholy than that of Longfellow. Which of these was the greater poet is a point upon which opinions may differ. Longfellow, however, had the advantage in graceful and befitting phrase. Compare, for example, his poems on "Channing" and "Bayard Taylor" with Whittier's, or his "Building of the Ship" with Whittier's "The Ship Builders."

Curtis, like Whittier, was a power for good in American politics. His attitude was, however, less that of an advocate and more that of a critic. A year ago, on the occasion of the death of James Russell Lowell, I referred to Lowell and Curtis as two leading members of a small body of men who, not standing apart from politics and not wholly from political parties, were yet bound by no fast ties to any party or section, but held themselves always free to act as, in the interests of justice, the occasion may require. I said that these men had been for a number of years the conscience of the political life of the United States. Curtis was always in the front of any movement against corrupt government. Naturally, at the time of the Civil War, his sympathies were with the Republican party. *Harper's Weekly*, of which he was the editor, was strongly Republican. Nevertheless he never supported his party in the base tactics to which, like most political parties, they resorted from time to time. He supported General Grant for the first and second term, but opposed him when he offered himself for a third term. As a determined advocate of Civil Service Reform it was natural that he should prefer Cleveland, the Democrat, to Blaine the Republican in 1884; and the action of himself and the other "Independents" who worked with him secured Cleveland's election. Four years later, Cleveland, having partly forfeited the confidence of this section, was defeated. Here the influence of Curtis and his friends is plainly visible, but it was not confined to such leading events as presidential elections. It was exercised for good in the inner workings of the political life of the time. Curtis published few books; fewer than many authors who are successful writers but not men of letters. He was a man of letters of the first rank who valued literature too highly to publish over much. He did a great quantity of journalistic work. He was a contributor to the *Harbinger* in the days of Brook Farm; later, he wrote for the *New York Tribune*. *Harper's Weekly* was founded in 1857, and he was its editor from its outset or soon afterwards. The "Easy Chair" of *Harper's Monthly* has long been occupied by him. His earliest books were two volumes of travel,

*Nile Notes of a Howadji* (1850), and *The Howadji in Syria* (1852). *Lotus Eating* appeared in 1852; *The Poliphar Papers*—bright critical social studies—in 1853; *Homes of American Authors*, in 1854; *Prue and I*, in 1856; and *Trump*, in 1862. His literary work is characterised by keen critical insight, wit, and occasional sarcasm, with, however, never failing courtesy. He could not say a coarse or offensive thing.

Mr. Lowell, in his "Epistle," addressed him as—

"Curtis whose wit, with fancy arm in arm,  
Masks half its muscle in its skill to charm,  
And who so gently can the wrong expose  
As sometimes to make converts, never foes."

And he proceeds, as he says, to "vex his ears" with praise which is ardent but fully deserved. Lowell's estimate, written in 1874, stands good to-day:

"Curtis, skilled equally with voice and pen  
To stir the hearts or mould the minds of men—  
That voice whose music, for I've heard you sing,  
Sweet as Cusella, can with passion ring,  
That pen whose rapid ease ne'er trips with haste,  
Nor scrapes, nor sputters, pointed with good taste,  
First Steele's, then Goldsmith's, next it came to you,  
Whom Thackeray rated best of all our crew—  
Had letters kept you, every wreath were yours;  
Had the world tempted, all his chariest doors  
Had swung on flattered hinges to admit  
Such high-bred manners, such good-natured wit;  
At courts, in senates, who so fit to serve?  
And both invited, but you would not swerve,  
All meaner prizes waiving that you might  
In civic duty spend your heat and light,  
Unpaid, untrammelled, with a sweet disdain  
Refusing posts men grovel to attain.  
Good Man all own you; what is left me, then,  
To heighen praise with but Good Citizen."

Anyone who is unfamiliar with Mr. Curtis's literary work should procure *Prue and I*, in the series published by Mr. David Douglas. It is an exquisite idyll in prose.

Whittier died at the ripe age of eighty-five, in the fulness of time, his work well done. Curtis was sixty-eight, and we had hoped there were years of continued usefulness before him. American politics and American literature can ill afford to lose him now.

WALTER LEWIN.

#### MAGAZINES AND REVIEWS.

THE August number of *L'Art et l'Idée* is the least interesting that has yet appeared, a fact to be explained, if not excused, by the holiday season. The only illustration is much more commonplace than M. Uzanne has accustomed us to; and the literary articles—a renewal of his own remarks on the unhealthy state of the Paris book-market, an essay on "Les écrivains de main," and another on the obsolescence of those of yesterday—have little attraction, while M. Gausseron is in a state of bricks without straw for his chronicle. However, it is unfair to expect every day to be a feast, and no doubt M. Uzanne will "disdamage" us shortly.

#### THE COMING PUBLISHING SEASON.

##### THE CAMBRIDGE UNIVERSITY PRESS LIST.

*Theology*.—"The Old Testament in Greek according to the Septuagint," edited by Prof. Swete, Vol. III., completing the edition; "The Philocalia of Origen," the Greek text edited from the MSS., with Critical Apparatus and Indexes, and an introduction on the sources of the text, by J. Armitage Robinson; "The New Testament in the Original Greek," according to the text followed in the Authorised

Version, together with the variations adopted in the Revised Version, edited for the Syndics of the Cambridge University Press, by the late F. H. A. Scrivener, new and cheaper edition; "Adversaria Critica Sacra," by the late F. H. A. Scrivener.

*Texts and Studies: Contributions to Biblical and Patristic Literature*, edited by J. Armitage Robinson:—Vol. I., No. 1, "The Apology of Aristides on behalf of the Christians," second edition; Vol. II., No. 2, "The Testament of Abraham," by M. R. James, with an appendix containing translations from the Arabic of the Testaments of Abraham, Isaac, and Jacob, by W. E. Barnes; No. 3, "The Rules of Tyconius, freshly edited from the MSS., with an examination of his witness to the Old Latin Version," by F. C. Burkitt; No. 4, "Apocrypha Anecdota," containing the Latin Version of the Apocalypse of Paul, the Apocalypses of the Virgin, of Sedrach, of Zosimas, &c., by M. R. James; No. 5, "The Homeric Centones," by J. Rendel Harris.

##### The Cambridge Bible for Schools and Colleges.

—"The Books of Ezra and Nehemiah," by Prof. Ryle; "The Epistles to the Colossians and Philemon," by the Rev. H. C. G. Moule; "The Epistles to Timothy and Titus," by the Rev. A. E. Humphreys; "The Book of Judges," by J. S. Black; "The Book of Revelation," by the late W. H. Simcox.

*Law, Historical and Miscellaneous*.—"The Stanford Dictionary of Anglicised Words and Phrases," edited by Dr. C. A. M. Fennell; "The Growth of English Industry and Commerce in Modern Times," by the Rev. Dr. W. Cunningham; "The Growth of British Policy," by Prof. Seeley; Two unfinished papers by the late Henry Bradshaw, (1) "The Collectio Canonum Hibernensis," (2) "On the Chartres and Tours MSS. of the Hibernensis"; "The New History (Tarikh-i-Jadid)," a circumstantial account of the Babi movement in Persia from its first beginnings till the death of the founder (A.D. 1844–1850), chiefly based on the contemporary history of Haji Mirza Jani of Kāshān, translated into English from a text prepared by collation of the only two complete MSS. known to exist in Europe, and supplemented by original historical documents, plans, and facsimiles, by Edward G. Browne; "A Descriptive Catalogue of the Manuscripts in the Fitz-William Museum," illustrated with twenty plates of photographic reproductions, by Montague Rhodes James; "A Catalogue of the Egyptian Antiquities in the Fitz-William Museum," by Dr. E. A. Wallis Budge; "The Science of International Law," being a general sketch of the historic basis of the rules observed by states in their normal and abnormal relations in the past and the present, by T. A. Walker; "The History of the Doctrine of Consideration in English Law," being the Yorke Prize Essay for 1891, by E. Jenks; "An Inaugural Address delivered at the opening of the Third Series of Vacation Courses of Study at Cambridge, July 26, 1892," by James Stuart; "Milton's Paradise Lost," Books I. and II., edited, with introduction, notes and indexes, by A. W. Verity; "Milton's Paradise Lost," Books V. and VI., by the same editor; "A Discourse of the Commonwealth of thys Realm of England," first printed in 1581, and commonly attributed to W. S., edited from the MSS. by the late Elisabeth Lamond; "Corneille," "Polyeucte," with introduction and notes, by E. G. W. Braunholtz; "Ancient Ships," by Cecil Torr, with numerous illustrations.

*Greek and Latin Classics*.—"Aristophanes: Equites," with introduction and notes by R. A. Neil; "Aristophanes: Vespaie," with introduction and notes by C. E. Graves; "Homer's Iliad," the text edited in accordance with modern criticism by Arthur Platt; "The Mimes of Herondas," the text edited with a

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##### THEOLOGY.

- SCHÄCHTER, A. Der Commentar zu Esra u. Nehemia v. Jesaja di Trani, nach Handschriften der Angelica in Rom u. der Bodlejana in Oxford hrg. 1. Thl. Königsberg-L.-Pr.: Koch. 1 M.

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##### PHILOLOGY, ETC.

MÜLKEN, H. In commentarium de bello africano quaestiones criticae. Leipzig: Fock. 2 M.

#### CORRESPONDENCE.

##### THE NEWTON STONE.

Aberdeen: Sept. 3, 1892.

As I have had the advantage of the company and criticism of Lord Southesk and Mr. W. R. Paton at the Newton Stone, it may be worth while to send a few notes on the difficulties of the two texts. Let me first say that it would be fortunate if all our ancient monuments were so well taken care of as is the Newton Stone by Mr. Gordon of Newton.

In regard to the script, Dr. Stokes used my copy, which differed from all others known to me in one important part, at the end of the second line. I see no reason to alter my reading in any point, though I quite admit that the text is very difficult at that place. The clue to the difficulty seems to me to be given by a perfectly correct observation made by Lord Southesk. The last four letters of the second line are, as he has stated, added as an afterthought, when the inscription had been completed. I think they may possibly, or even probably, be by the same hand; but they are not so deeply and firmly cut, and the hand of the engraver has (if my judgment is correct) slipped three times, causing three small notches at the right side of three letters. The first two of these notches run into the succeeding letter on the right, but the last is attached to the right side of the last letter. The first of these notches is between the letters which I, like Dr. Stokes, interpret as V and A; and I quite acknowledge that the notch might very naturally be taken as forming part of the letter on the right, and as transforming the A into a different symbol, which occurs nowhere else on the stone. The difficulty is increased by the fact that a small natural fissure in the stone runs athwart the right limb of the V and divides it into two distinct parts. While I frankly acknowledge these difficulties, I must say that I cannot doubt about the reading; the general character of the handwriting and the run of the letters speak clearly to me. This however is a subjective impression; and better scholars than I am have differed from my reading, though I retain the belief that if they had worked for twelve years at rock inscriptions, as I have done, they would agree with me on this point.

These four final letters, which alone in the whole script are on a different face of the stone, must I think be interpreted as a separate word added as an afterthought; Lord Southesk's acute remark favours Dr. Stokes's interpretation of the four letters as an epithet of the preceding name.

The first letter of the third line consists of a C, followed by a very doubtful mark. In my first copy this mark is indicated by an uncertain and almost shapeless arrangement of dots. I think this is correct, and that the mark is natural. The first three letters of this line then would be equivalent to S U O. But of this I am very far from confident; and



Lord Southesk considers the first letter to be C followed by a vertical stroke extending below the line.

Except in these two cases, there was little or no difference of opinion between Lord Southesk and myself about the forms of the symbols; they are clear, bold, and deep, and the only difficulty is with regard to their interpretation. In regard to the first symbol of the fifth line, he pointed out to me that the form is even more distinctly indicated than is represented in my original copy; but, like me, he has interpreted it as M, with which Dr. Stokes agrees. He is disposed to think that there are two separate letters, where Dr. Stokes and I see only one—viz., V or U. My first inclination, when I saw the stone in March, was to the same view; but I concluded that the varieties shade off into each other by such slight gradations of form that they should be interpreted as varying forms of one letter.

I now come to the Ogams, which are much more difficult, and in which objective certainty cannot be attained. Subjective estimate of the artist's intention must come into play. In the first half there is no distinct stem line. Its place is filled by the edge between two faces of the stone; but, as the faces are very irregular and the edge is nowhere very well marked, and is often hardly possible to be distinguished, it is sometimes very difficult to decide whether the marks are intended to be cross lines or side lines.

Lord Southesk agreed with me that the group representing I is probably the first symbol. A little above it, where a symbol might be looked for, there is a cross line; but it is longer both to right and left than the Ogams are, and is, in all probability, a purely natural fissure. We agreed that there was no absolute impossibility in the supposition that a symbol was here intended, but that as a fissure existed here, the engraver would be likely to choose a smooth surface for his first letter. After I follow D D A. The next group is doubtful; it consists of five cross lines, which are distinctly sloped. The first impression then is that they represent R. But, as Lord Southesk rightly says, the engraver was very arbitrary in respect of slope in many other cases. There can be no doubt that the lowest line of the group is less sloped than the uppermost line, and is nearly horizontal. They are all decidedly shorter than the lines of any certain R. Accordingly, I change my opinion about this group, and think that Lord Southesk may be right in considering it as I; but certainty is unattainable.

In regard to the next group, there is a doubt whether it consists of a single line right or cross with a group of four beneath, or is a single group of five lines right; there are thus three possibilities. It is undeniable that the single line is slightly more distant from the one beneath it than the four lines of the group are from one another; and that the single line is very slightly longer than the four. But it is also undeniable that the general impression (to which I trust greatly) is of a single group of five lines right, separated by bold intervals from I (or R) above and N below. According to the general impression, then, the symbol is Q; but here, again, certainty cannot be reached. If Q before N is an impossible interpretation, we must then fall back on the division into two groups. The lower group is C, and the upper line must, I think, be taken as H rather than as A; though the line is longer than those below, yet it can hardly be called a cross line. (Lord Southesk does not agree that this alternative is possible. I think it is.)

Then follow three groups, all indubitably N. I have from the first thought that this was due to an error of the scribe, who cut wrongly the central vowel; but here, again, subjective opinion comes in.

The next five groups are certainly those interpreted as V (or F) O R R E.

The next two groups are the same; each of five long lines, left, yet sloping in a very marked way. They are unusually far to the left of the apparent edge of the stone. If we regard the position left of the stem line, they are N N: if we regard the slope (as Lord Southesk does), they are R R. Then follows certainly I, and after that an x crossing the stem line, commonly interpreted as P.

Below this there is great difficulty; the lines are faint. First probably comes a group of three cross lines, U (but two cross lines O seemed to me not absolutely impossible). Next comes a single cross line A. Opposite this begins the artificial stem line which turns away upwards. Below this artificial stem line there are a number of cross lines; it is not possible to be certain how many there are, but perhaps seven, a group of five, and one of two, i.e., I O, can be distinguished.

On the artificial stem line, the symbols are probably those indicating I O S I R. The lines in the last group are slightly more sloped than those of the second last group; but the difference in this respect is not very marked, and considering how variable the engraver is in respect of slope, it could not be asserted positively that the last group represents R, not I. As to S, the question comes in as to what is right and what is left. The stem line is now running upwards—in the first half it ran downwards; direction is now reversed, and the question might arise whether our ideas of right and left ought also to be reversed or not? This is a question which only those practised in Ogams can determine by analogy of other cases.

It is possible, but (in my opinion) not probable, that the symbol H occurs as first on the artificial stem line. There is a slight mark, but I incline to believe it to be a natural fissure; for it is at too acute an angle with the stem line, it is very short, and is also very thick and irregular.

One more question remains as to the Ogams: why are they continued below the departure of the artificial stem line? Assuming the correctness of the very uncertain reading given above, we see two possible alternatives. (1) The engraver found towards the foot of the stone that the unevenness of the surface, with a deep vertical fissure about the place where the edge ought to be, made the two lowest groups I O very uncertain. He therefore began an artificial line opposite the next symbol above—viz., A, and repeated I O on the new stem. (2) The engraver, having two pairs of groups, closely resembling each other, omitted one pair, and afterwards, noticing the omission, added it below the junction of the two lines.

There is no doubt that the surface of the stone was almost exactly in its present state when the two inscriptions were engraved. The fissures now visible were all there; and no attempt was made to prepare the surface for the inscriptions.

Lord Southesk, who has seen these notes, asks me to add that, when he in a letter to the ACADEMY denied the existence of scores below the beginning of the artificial stem line, he was misinterpreting his own notes made ten years previously. His notes were intended to signify that he did not consider the marks to rank among the symbols of the inscription, and he afterwards wrongly understood them to mean that there were no marks at all.

I have now stated the facts as fairly as I can, and I need only add my acknowledgment of the kind terms in which both Dr. Stokes and Lord Southesk in their published letters have referred to myself.

W. M. RAMSAY.

## SCIENCE.

*A Cyclopaedic Dictionary of the Mang'anja Language, spoken in British Central Africa.* By the Rev. David Clement Scott, Church of Scotland, Blantyre. (Edinburgh: Foreign Mission Committee of the Church of Scotland.)

THE study of the Bantu languages of Central and Southern Africa has considerably advanced of late years. A large number of more or less comprehensive vocabularies of new dialects spoken in the Congo basin or around the central lakes have appeared at various mission presses, all of which tend to show the curious homogeneity of this wide-spread group of tongues. Father Torrends, of the Jesuit Mission, and the Rev. F. W. Kolbe, and others, have attempted to survey it as a whole, from the standpoint of the comparative philologist; but for this, the materials on hand are as yet scarcely sufficient. We want a few more works on the scale and of the stamp of Bishop Colenso's Zulu Dictionary—to go back to one of the pioneers in this field—the Rev. Holman Bentley's Dictionary of the Kongo Languages, and the one under review.

Language in Africa—at any rate in Bantu-speaking Africa, which is really Africa proper—is seen, as it were, in the making. A fuller knowledge will probably throw much light on linguistic science, and modify if not wholly set aside the professedly tentative theories hitherto current. Mr. Scott avows his belief that “language is the poetic or creative attempt of a people to incarnate will and spirit in sound and word, and that it is neither a copy of nature nor unconscious reproduction of it, nor spasmodic sound.” Whether this is so or not, we certainly come into close contact with those simple sounds expressing general ideas generally called “roots,” and existing in the Aryan languages as a kind of legal fiction, and represented by supposed Sanskrit formulae, such as  $\sqrt{AR}$  and  $\sqrt{PAD}$ . The essential characteristic of the Bantu speech, is—to quote Mr. Scott again—“its living touch with its root ideas.” Moreover—and this may sound strange to some people—there is no language which comes near it for expressing abstractions. It is very flexible, and has a power of marking minute distinctions possessed by no “Aryan” tongue.

Whatever may be thought of Mr. Scott's philological theories, there is no denying that this dictionary, unlike most dictionaries, is very interesting reading. Nearly every word is illustrated by sentences taken from actual native speech; and these are so arranged as to give at the same time glimpses into Mang'anja life and customs. Sometimes a word serves to introduce a complete story. Thus, under “Nadzikambe,” the chameleon, is given the myth of the chameleon and the lizard, sent by the Creator, with the messages of life and death. It is point for point the same as the Zulu legend, with this addition, in the Mang'anja version: “When people see the chameleon now they put tobacco into its paunchy mouth that the chameleon may die, because, say they, you delayed by the road when

you should have arrived quickly; it were better that we return than that we should pass clean away; it is because of you and your habit of swinging your leg backwards and forwards before putting it down." The Zulus are either too much afraid of the uncanny creature's ill-luck, or too economical to waste good tobacco on so evil a beast. The story is also a good example of an "aetiological myth"—for Mr. Scott derives "nadjikambe" from *na-dzi-kimbe-nkano*—"he did not deliver himself of his message," which etymology looks as if it had suggested the story. The words *magewera* (a game), *mzinu* (a spirit), *mulungu* (god), and *kachisi* (temple, or "hut of sacrifice") have valuable notes—almost reaching the dimensions of little articles—appended to them.

The affinities of the Mang'anja language, according to Mr. Scott, are rather with the Zulu and Congo than the Swahili. But that there is a great similarity between all four is apparent from the following table. Where a blank occurs, the word used in that language is one which apparently has no connexion with the corresponding word in the others. This, of course, need not tell against the relationship; it is merely that one language has preferred a derivation from a different root to express the same idea; while cognate words are sometimes used in other senses. The same thing occurs over and over again in European languages. There is not the slightest similarity between the Spanish *comer* and the Italian *mangiare*, and philologists need not waste their time trying to find any: it is merely that the Spaniards preferred the Latin *comedere* for expressing the idea of eating, while the Italians used the less literary, if equally ancient, *manducare*. Again, *finestra* and *fenestro* are direct derivatives from a Latin original which has nothing to do with the Spanish *ventana* and the Portuguese *janella* (= *dianella*). The origin of these preferences would be an interesting subject of speculation. Why did the Spaniards specially connect the idea of air with a window (we have the same thing, quite independently, in our English word) and the Portuguese that of daylight? Is it that the latter have an insurmountable objection to fresh air? But to return to our table. Here it is:—

English.	Mang'anja.	Swahili.	Congo.	Zulu.
Fire	moto	moto		
Hand	dzanja	nyumba	koko	(is)andhla.
House	nyumba	nyumba	nzo	(in)hlu.
Child	mwana	mwana	mwana	(um)twana.
Man	muntu	mta	(u)muntu.	
	pl. antu	wantu	wantu	(aba)ntu.
Elephant	njobvu	ndovu	nzau	(in)dhlovu.
Fowl	nkuku	kuku	nsusu	(in)kuku.
Bird		nyuni	nuni	(in)joni.
To go	-enda	-enda	-enda	

The verb -enda is used by Zulus in a special and restricted sense. The usual word for "go" is *namba*.

(The numerals are given without prefixes.)

\* It will be noticed that the highly developed Zulu gutturals are not found in the parallel languages. They appear to be represented by *nd*, *ny*, *nj*, *dz*, &c.

After five the numbers vary in a curious way. The Congo has distinct words up to ten (*-kumi* in all except Zulu, which has *ishumi*). The Swahili has borrowed the Arabic numerals for six and seven (*sita* and *saba*); eight is *-nane* (= *nne* + *nne* = 4 + 4; and nine *kenda*, which does not seem to be paralleled in the others. The Mang'anja express 6 by 5 + 1 (*zisannndichimodzi*) and so on (7 = 5 + 2) up to *kumi*. In Zulu, we have *tatisitupa*, 6, and *kombisa*, 7, but for 8, "leave out 2 [from 10]" (*ishiyangalombite*) and for 9, "leave out one."

Mr. Scott has not attempted to give an English-Mang'anja section to his dictionary, further than by appending a short vocabulary at the end, which serves as a guide in finding words. This makes it a difficult book to use in acquiring the language, except by M. Gouin's process (we mean one of his unsuccessful ones) of learning it straight off from the beginning. But, as it stands, it is a notable achievement, especially when we consider that the language which supplies it with 682 pages of words has only been written down within the last seventeen years—the time the Blantyre Mission has been in existence. Mr. Scott, we believe, has been connected with it since 1881; and to him the largest share of this linguistic work is certainly due.

A short summary of the grammar and an excellent table, showing at a glance the structure of the language, are prefixed to the dictionary. A table of the numerals would be a most desirable addition. At present, they can only be found by looking them up singly in the English-Mang'anja section at the end, where they are not all given—e.g., we arrived at the Mang'anja for 5 by the following process: "five" was not to be found in the vocabulary, so we looked for "six," and, by great good luck, finding it to be (as already stated) *zisannndichimodzi*, we obeyed a happy inspiration, and looked up "zisannu" in the first part. This defect should be easily remedied. The second part, while the language is, as far as we are concerned, yet in the making, cannot be of equal importance with the first, and its extension must necessarily be a work of time; still we hope to see it accomplished in due course.

A. WERNER.

### THE ORKHON INSCRIPTIONS.

WE quote from the *Times* the following report of two papers read before the Oriental Congress, in the section of China and the Far East:

"A paper was contributed by Mr. E. Delmar Morgan on 'The Results of the Russian Archaeological Researches in the Basin of the Orkhon in Mongolia.' Mr. Morgan drew attention to a splendid atlas of plates presented to the Congress by Dr. Radlof, of St. Petersburg, containing photographs and facsimiles of inscriptions copied by the members of the archaeological expedition sent by the Imperial Academy of Sciences to investigate the ruins on the Orkhon. These ruins comprise (1) the remains of an ancient Uighur town west of the Orkhon, (2) the ruins of a Mongol palace to the east of that river, and a large granite monument shattered into pieces. Excavations were also made of the burial places of the Khans of the Tuki or Turks inhabiting this part of Asia previously to the Uighurs, who drove

them out. The earliest inscription dates from 732 A.D., and refers to a brother of the Khan of the Tuki mentioned in Chinese history. Additional interest attaches to these inscriptions owing to the fact that some of the characters are identical with those discovered on the Yenisei. The expedition to which the paper referred visited the monastery of Erdenitsu, and found there a number of stones with inscriptions in Mongol, Tibetan, and Persian, brought from the ruins of a town not far off. These ruins have been identified with Karakoram, the capital city of the first Khans of the dynasty of Jenghiz Khan.

"Prof. Donner wished to present to the Congress a publication by the Société Finno-Ougrienne at Helsingfors, containing inscriptions from the valley of the Orkhon, brought home by the Finnish Expedition in 1890. There are three large monuments, the first erected 732 A.D., by order of the Chinese Emperor in honour of Kiueh-Jeghin, younger brother of the Khan of the Tuki (Turks). On the west side it has an inscription in Chinese, speaking of the relations between the Tuki and Chinese. The Tartar historian, Ye-lu-chi, of the thirteenth century, saw it and gave some phrases from the front of it. On all the other sides is a long inscription of 70 lines in runic characters, which cannot be a mere translation of the Chinese because it numbers about 1400 words, while the Chinese inscription contains only about 800. The other monument has also a Chinese inscription on one side, but greatly effaced. On the other sides are runic inscriptions in 77 lines at least. This monument was erected, by order of the Chinese Emperor, in honour of Mekliku (Mogulen), Khan of the Tuki, who died 733 A.D. About two-thirds of its runic inscription nearly line for line contains the same as the first monument, a circumstance of importance for the true reading of the text. The third monument, which has been the largest one, was destroyed by lightning and shattered into about fifty fragments. It is trilingual—viz., Chinese, Uighur, and runic or Yenisei characters. On comparing the texts they are found to contain many identical words and forms, proving that the languages were nearly identical. M. Devéria thinks that this is the memorial stone which the Uighur Khan, 784, A.D., placed at the gateway of his palace to record the benefits the Uighurs had done to the Chinese Empire. Concerning the characters of these inscriptions they show small modifications. The tomb inscriptions at Yenisei seem to be the more original; some characters have been altered in the Tuki alphabet and also in the third monument, representing in that way the three several nations—the Tuki, the Uighurs, who followed them, and the Hakas, or Khirgiz, at Yenisei. A comparison of the characters themselves with the alphabets in Asia Minor shows that about three-fourths of them are identical with the characters of the Ionian, Phrygian, and Syrian [?]. The other part has resemblances with the graphic systems of India and Central Asia. We can now expect that the deciphering of these interesting inscriptions will soon give us reliable specimens of the oldest Turk dialects."

### CORRESPONDENCE.

NOTES ON SOME JAINA-PĀLIKRIT AND PĀLI WORDS.

Harold Wood, Essex.

#### 2. Samiti, Samita = sati, sata.

In "Pāli Miscellany," p. 58, Trenckner has pointed out that in Milinda-Pañha (p. 3), the Pāli *sati* (Skt. *smṛiti*) has been replaced by *sammuti* (Skt. *sammāti*). Something like this seems to have taken place in Jaina texts. In them we never find *sai* (= *smṛiti*) or *saa* (= *smṛita*) employed in a technical sense, as in Buddhist phraseology. In their place we find *samii*, *samiyi*, or *samiti*, and *samīa*, *samiya*, or *samita*.

The Jaina *samiti* is referred by the Petersburg Dictionary to the root *i*, as if it were the ordinary classical Sanskrit *samiti*—"union," &c. *Samita* is usually derived from the causative

\* We do not meet with *satinam* = Pāli *satimā* in Jaina texts.



of *cam* or *gram*. In the scholiast's explanations, *sumiti* and *samita* are connected as regards their meaning, but disconnected as to their etymology; but they ought, strictly speaking, to come from the same root, just as Pāli *sati* and *sata* are from the radicle *smri*.

In meaning Pāli *sati* answers to Jaina *sumiti*, and *sata* to *samita*; just as from *√smri* we get the Prākṛit *samarati*, so *smriti* could become *sumiti* or *samiti*, and from *smrita* would arise *sumita* or *samita*. In Setu. ix. 87 we find *vi-samia* referred by the Commentators to *vismṛita*, as well as to *visamita* and *viśrāmita*. According to the scholiasts, the Jaina *samita* ought to mean "restrained," "calm"; but the exact sense required is "circumspect." The Commentators are often in doubt as to the etymology of *samia*; sometimes it is connected with *saṃatā*, and even with *saṃyak*.

If we examine a few passages where *samia* = *samita* occurs in Jaina texts, we shall clearly see that it answers in meaning to Skt. *smṛita* (cf. Pāli *sato sampajāno*), and not to *samita* or *grāmīta*:

"Jae nam samane bhagavam Mahāvire anagāre jae iriyā-samie bhāsa-samie csaṇā-samie āyāna-bhanda-matta - nikkhevaṇā - samie uccārapāsavaṇa - khela-singhāna - jalla - paritthāvaṇiyā - samie mana - samie vāya-samie kāya-samie (Kalpasūtra, Jin., § 118; see also Sāmācārī, § 53-4).

The scholiast explains here, as elsewhere, *samie* by *saṃyak pravṛitta* (see Praṇavāyākaraṇa, p. 338).

The following is, with some slight alteration, Prof. Jacobi's translation of the foregoing extract:

"Henceforth the venerable Mahāvira was houseless, (1) *circumspect* (*samita*) in his walking, (2) *circumspect* in his speaking, (3) *circumspect* in his begging, (4) *circumspect* in his accepting anything, in the carrying of his outfit and drinking-vessel; (5) *circumspect* in relieving himself; *circumspect*\* in his thoughts, words, and acts" (see Sūyagadamga-sutta ii. 2.23, p. 704; ii. 2.73, p. 758).

Compare the following passage from the Mahā-parinibbānasutta, pp. 18 and 19:

"Idha . . . bhikkhu abhikkante paṭikkante sampajānakārī hoti, ālokithe vilokite s. h., sammāñjite pasārīte s. h., saṃghāḍipattacivaradhāraṇe s. h., asēte pite khāyite s. h., uccārapassāvakaṃme s. h., gate thite nisinne sutte jāgarite bhāsīte tvaḥbhāve s. h., evam eva kho . . . bhikkhu sampajāno hoti."

"He (a mendicant) acts . . . in full presence of mind, whatever he may have to do, in going out and coming in, in looking and watching, in bending in his arm or stretching it forth, in wearing his robes or carrying his bowl, in eating and drinking, in consuming or tasting, in walking or standing or sitting, in sleeping or waking, in talking and in being silent" (Buddhist Suttas, p. 29).

"Tam ca bhikkhu pariānāya subbatte samite care" (Sūy. i. 3, § 1, p. 214). "Suvrataḥ ṣobhana vṛatayuktaiḥ samitāḥ pañca-samitibhiḥcāret saṃyamānusthānam kuryāt" (Com.).

"Pañcamahāvayajutto pañcasamio tiguttigutto ya" (Uttarādhyaṇa xix. 19, p. 606). "Mrigāputro pañcamahā vṛatayuktaḥ Mrigaputra pañcamahāvṛata sahita pañca-samiti samitāḥ trigupta-guptaḥ" (Com.).

"Je khalu bho virā samitā sahita sayā jayā saṃghadadamsino āvaraya aṭataḥ logam uvehamānā . . . itī saccamsi parivicittimsu" (Āyār. i. 4.4, § 1-4).

"There are those who have established themselves in the truth . . . heroes endowed with knowledge, always exerting themselves, full of equanimity, valuing the world (as it deserves)."

Here *samitā* is left untranslated; *sahitā* = "wise"; *jayā* = "restrained." *Samghada-damsino* can scarcely mean "full of equanimity" (*nirantaradārṇaḥ ṣubhāṣubhasya*), but prob-

\* Sometimes *samita* is rendered "guarded" (see Āyār. i. 3.2.1; i. 4.4.1).

ably signifies "having a right view of matter" and the impermanency of its form, whether beautiful or otherwise (see Jaina Sūtras i. p. 41).

*Samghada* I take to be an error for *saṃkhaya*, i.e. *saṃkhada*, Skt. *samskrita*, Pāli *saṃkhata* (see Sūyagadamgasutta i. 2.10, p. 150). As Pāyālacchi has *saṃghayana*\*, "body," which Prof. Bühler refers to Skt. *saṃghatana*, there may have been a Pkt. *saṃghada* or *saṃghata*, the body, as an assemblage of various constituents, like Pāli *saṃussaya*; if so, this only strengthens the view I take with regard to the meaning of "saṃghadadamsino."

We must now return to *samiti*. We have seen that in the phrase *pañca samiti samita* the scholiasts connect *samita* with the five *samitis* mentioned in the quotation from the Kalpasūtra. According to Mādhaba's Sarvadarṇa-saṃgraha, *samiti* is one of the divisions of *saṃvara* (the stopping of the āgrava), and signifies "the acting so as to avoid injury to all living beings,"† or "the keeping the attention properly alive" (so as to see immediately if an insect is in the way).‡

This "keeping the attention alive" is not the true meaning of the Skt. *samiti*, but of *smṛiti*; while "circumspect" demands that *samita* should be referred to *smṛita*, and not to *gamita* or *grāmīta*. The Jains were fond of the number five, and had five *samitis*, whereas the Buddhist had only four *satipathānas*. The technical term *smṛityupasthāna* seems to have been occasionally turned by the Jains into "saṃti-paithāna" = "grānti-pratisthāna"!

R. MORRIS.

#### "TEL" OR "TELL."

Christ's College, Cambridge: Sept. 12, 1892.

I note with some amusement that in the last two numbers of the ACADEMY Prof. Sayce and Mr. H. Rassam find fault with the authorities of the British Museum for writing "Tell el-Amarna" with a double *l* in the first word. In point of fact, *tell* is the only correct transcription, the double letter being invariably used by accurate European scholars where the Arabs write a letter with *tashdīd*. As regards the pronunciation, a correct speaker of modern Arabic actually sounds the *l* twice, except at the end of a sentence; thus in our name he would say Tel-lel-Amarna. According to Prof. Sayce "the final consonant is never doubled before a vowel in the pronunciation of Upper Egypt, and to write 'Tell' transports us out of Egypt into Syria." About Upper Egypt I cannot speak, but in Lower Egypt the *l* is certainly doubled before a vowel. Such is my own recollection and that of several eminent Arabists whom I have been able to consult during the meetings of the Oriental Congress. Moreover, the careful Spitta, who has called special attention to cases of lost doublings, writes our word with two *ls* in his phonetic transcriptions. Thus the words "out of Egypt into Syria" are nonsense; and in any case a local slovenly pronunciation of the vulgar ought not to govern a scholarly transcription. Will Prof. Sayce affirm that to write "Waterloo Place" instead of "Waterloo Plice" (as Mr. Punch sometimes has it) transports us out of London into Edinburgh?

W. ROBERTSON SMITH.

Matlock: Sept. 10, 1892.

I note that Mr. Rassam in the ACADEMY of September 10 corroborates Prof. Sayce's correction of the spelling Tell el-Amarna—employed by the British Museum.

\* In H.D. we find *saṃghayana* with the v.l. *saṃkhayana* for *saṃkhayana* = *saṃkhata*.

† Colebrooke's *Essays*, i. p. 449.

‡ Wilson's *Essays on the Religion of the Hindus*, i. p. 311.

I would beg with all deference to so great an authority to differ from Prof. Sayce as to the propriety of omitting the second *l* in Tell. It is undoubtedly an Arabic word, or at least a word brought into Arabic, and liable to all the rules of trilateral roots. Its plural is *Tulāl* (or in Upper Egypt more often *Tilāl*). The two *ls* become visible in Arabic writing in the plural, and hence it cannot properly drop an *l* even though it may be somewhat loosely pronounced before the article. From my own observation I think that it is the *l* of the article which is more or less elided, as in the case of El Abāwah, a village about fifteen kilometres to the south of Sahag. The villagers call it practically "Lahāiwah," and this spelling has been adopted in the English nomenclature of its canal. The *el* is of course generally dropped when canals or police posts, &c., are referred to in European writings and speech. In the case of Tall Basta (Bubastis) the double *l* of the Tall is heard quite distinctly, and the Fathah has its true sound as of *u* in the English word "but." The whole of the Indian races and English races pronounce this sound naturally; but to the French, Turks, Greeks, &c., it is apparently a most difficult one, and they try to indicate it on paper by short *e*, and the result is that these, and other kindred words like Kelb, Meklūb, are sounded quite differently from the Arabian pronunciation of them.

In conclusion, I do not see the necessity of representing a doubtful phonetic local peculiarity of Upper Egypt, where the peculiarity probably arises from the excess of *ls* so near each other. If this principle is admitted, we would have to write Cairene words without the Qāf, as it certainly requires a very delicate ear to hear its sound in a Cairene's mouth. We would thus have to write Alyūb and ullaḥ for Qalyub, the town, and Qullaḥ a goblet of water.

I would like to know if any of your readers have observed that the words *tall* a hillock, and *kōm* a heap, are used for artificial and natural mounds respectively in the Delta.

J. C. ROSS, Lt.-Col.

Late Inspector-General of Irrigation, Egypt.

#### PHILOLOGY NOTES.

Two works upon which Prof. Terrien de Lacouperie has been engaged for some time will be published immediately by Mr. Nutt. In *The Beginnings of Writing in Tibet* the author examines the existing systems of writing in Central Asia, and shows how they are connected through China with the cuneiform writing of the Euphrates valley. In his *Yh-King* he further develops and defends his well-known views respecting the nature and origin of this ancient Chinese classic.

MESSRS. LUZAC & Co. are the publishers of the address delivered by Prof. Max Müller at the opening of the recent Oriental Congress, and also of the presidential address of Mr. Gladstone in the section of Archaic Greece and the East.

M. VICTOR CHAUVIN, professor of oriental history and literature at the University of Liège, has for some years past devoted himself to the compilation of an Arabic Bibliography, in continuation of that of Schnurrer; and he has just issued a specimen volume (Liège: Vaillant-Carmanne). This consists of: (1) a preface of nearly forty pages, in which he expounds most enlightened views about bibliography in general, and about Arabic bibliography in particular; (2) an alphabetic index of the names of authors, &c., in Schnurrer, whose arrangement was only chronological; and (3) a specimen of his own work, dealing with proverbs. The period he proposes to cover is from 1810, the year before the publication of the second edition of Schnurrer's

*Bibliotheca Arabica* (1811), down to 1885, when the task is taken over by Friederici's *Bibliotheca Orientalis* and the *Orientalische Bibliographie*, edited by Prof. August Müller of Halle. The subject is limited to works published in Christian Europe, thus excluding the numerous lithographed texts which are always appearing in the East; but it will comprise the most insignificant pamphlet or paper in a Review, and will also give full details about each piece. The order of publication will be according to subject matter, and the whole will fill from fifteen to twenty volumes. The price of subscription is fixed at fifty centimes for a sheet of sixteen pages, but the author promises to reserve twenty copies for free distribution among young students. The work of compilation is entirely finished, and it will be sent to press as subscriptions come in. Prof. Chauvin incidentally mentions that the library of Schnurrer was purchased by All Souls College, Oxford.

MR. VINCENT A. SMITH has contributed to the *Journal of the Asiatic Society of Bengal* a second paper upon "Graeco-Roman Influence on the Civilisation of Ancient India," in continuation of a former one, which was noticed at length in the *ACADEMY* of September 5, 1891. On the present occasion he is chiefly concerned with summarising articles on the subject by two foreign scholars, M. Senart and Prof. Weber. The former, while dealing primarily with inscriptions written in what is now called the Gandharian script, treats also of the sculptures associated with those inscriptions, which he is disposed to assign to the first half of the second century A.D. The latter devotes himself almost exclusively to the literary monuments of ancient Indian civilisation, pointing out in detail the correspondences in Greek literature. He mentions Sanskrit names for "pen," "ink," and "book," derived from the Greek μέλαν, κάλαμος, and πηλὸν; and finds traces of Homer in both the Mahābhārata and the Rāmāyana. He goes on to suggest that the Aesopian fable was borrowed by the Buddhists from Greece, and even that the triple doctrine of *dharma*, *artha*, and *kāma* was possibly derived from τὰ κατὰ ἐφύλημα, ἡδέα of Plato. Finally, he deals briefly with the resemblances in doctrine, legend, and ritual between Buddhism and Christianity, not hesitating to say that each has borrowed from the other in some particulars. For example, "rosary" is apparently a mistranslation of *japamālā* = "prayer-necklace," *japā* meaning also the China rose. Mr. Vincent Smith's summary of these two papers is rendered more valuable by a running commentary of his own.

THE August number of the *Indian Antiquary*—which is now appearing with commendable regularity—contains an article on the Bharaut inscriptions, by Dr. E. Hultzsch, of Bangalore. The inscriptions on the Buddhist Stupa of Bharaut were discovered and copied by Sir A. Cunningham in 1873; and most of them were removed by him, for safe preservation, to the Indian Museum at Calcutta. The present article is based upon mechanical impressions of them, made in 1885, and published at the time by Dr. Hultzsch in German. Only one of them supplies a date, which falls within the second or first century B.C. Their main interest consists in the fact that the inscriptions describe the sculptures connected with them, which themselves represent scenes in the life of Buddha. Most of these scenes can be identified in the Pali collection of Jatakas; and one of the inscriptions actually includes an almost literal translation of a verse in the Jataka Book. Dr. Hultzsch's article gives the text and translation of no less than 160 short inscriptions, together with a Prakrit and Sanskrit index. We may add that the *Indian Antiquary* is

publishing a translation, by Mr. G. A. Grierson, of M. Senart's important work on the inscriptions of Piyadasi or Asoka; and that the present instalment deals with the relation of the Gatha or mixed Sanskrit of some of these inscriptions to the normal classical Sanskrit.

MR. CHARLES JOHNSTON, of the Bengal Civil Service, has published a cloth-bound pamphlet entitled *Useful Sanskrit Nouns and Verbs* (Luzac). He here prints, in Roman characters, as an introduction to Sanskrit grammar, paradigms of the simple declensions and conjugations, in a form in which they may most easily be learnt by heart.

THERE has lately been appearing in *Science* (New York) a series of papers upon the Maya hieroglyphs. Prof. Cyrus Thomas, of the Bureau of Ethnology—who has already published a study of the Troano MS.—claims to have discovered a key to their decipherment, based upon the statements of Bishop Landa. While admitting that there may be a certain number of ideographs or conventional symbols, he contends that the great majority of the characters are truly phonetic. His theory seems to have won the approval of other American scholars; but it is strongly contested by Dr. Ed. Seler, of Steglitz, who has long studied the subject. His position is the converse of that of Prof. Thomas, namely that, though "there existed in the Maya language compound hieroglyphs giving the name of a deity, a person, or a locality, whose elements united on the phonetic principle," yet "great part of the hieroglyphs were conventional symbols, built up on the ideographic principle." Prof. Thomas further claims to have found in the Palenque Tablet that the days of the month are reckoned, as in the Dresden Codex, not from the first of the given month, but from the last day of the preceding month.

## FINE ART.

### HISTORICAL TOWERS OF BELGIUM.

*Tours et Tourelles Historiques de la Belgique.* (Brussels: Claessen.)

WE owe to the enterprise of M. Lyon Claessen, the Brussels publisher of the true *livre de luxe* (whose London agency, it is worth mentioning, is at Mr. Hugo Cassires, 13, Paternoster-row), that book of art and elegance, of antiquarian interest and picturesque charm, *Tours et Tourelles Historiques de la Belgique*. The book, or the portfolio rather—to which attention has hitherto been but insufficiently drawn—consists of fifty chromo-lithographs executed in the finest, because the broadest, manner, after the water-colour sketches of M. Jean Baes. M. Jean Baes, who obtained an important decoration in virtue of the ten of these drawings which were first completed and exhibited, holds an official appointment at Brussels, but is yet more distinguished by his own manly and complete talent, by his individuality as a draughtsman of architecture, who never sacrifices picturesqueness to accuracy, nor accuracy to picturesqueness. And these drawings of his—the fifty towers and turrets of church and town-hall, from the simplicity of Blakenberg to the elaborate grace of Antwerp and Brussels—are reproduced with a success that almost creates an illusion by the dexterous chromo-lithographers who have grappled with the business of translating to perfection the work of M. Baes's hand. And M.

Baes—who is as fitted to deal with the themes he has chosen as was our English architectural draughtsman, Mr. John Fulleylove, when he ventured on the depicting of that which was most exquisite in Oxford and Cambridge—has, from the first to the last, from the earliest group of drawing down to the design which completed the admirable collection, contrived to impart an unusual variety to a theme in itself considerably varied. For in the course of inspecting all these towers and turrets, domes, roofs, spires, façades, and gable-ends, we pass, inevitably, from sacred work to secular, from a pure to a mixed style, from florid Gothic to severe Renaissance, or to that which is still more characteristic of the church and municipal as indeed of the domestic buildings of Belgium—a very free Classic, a Renaissance *voyant*, bizarre, at times fantastic and whimsical. It was justly said by a professor of the architectural art in London that it were well for practical students—he might have included also students theoretic and historic—to learn a good deal to begin with of the Gothic in France and England and of the Classic and Renaissance in Italy before knowing anything of those treasures of architectural art in Belgium which lack severity and, above all, purity, but which yet, when taken at the right place and moment, are delights as legitimate as they are fascinating. And when the student has earned the right to enjoy these things and to enter into them, he will find no guide so agreeable, no cicerone so convincing, as these chromos from the drawings of M. Jean Baes. We spoke of their variety, and of a variety of treatment excelling even that which is the natural privilege of a theme in which we pass from the lace-like tower of Antwerp to the crown-capped steeple at Audenarde, from the belfry of the ruined church at Heyst-sur-mer, swept by the wind and with the sea grasses greenish grey at the tower's base, to the oriental-like, pagoda-like steeple of the church at Léau, and, at Bruges, from the Chapelle du Saint Sang to the for-once-elegant massiveness of the great square tower of St. Sauveur. This variety of treatment M. Baes has obtained in part by a due recognition—admirable indeed but unusual in an architectural draughtsman—of the effects, not precisely of atmosphere, but of illumination and weather, which give the interest of change to things beheld on successive days or in different hours. There is in the drawings abundance of local colour, apart from that which is supplied by stones, grey and yellow, by slate roofs, by timber platforms and galleries, but to anyone who is acquainted with the conditions of art it will be evident that mere atmospheric effects must in such drawings as M. Baes's be put into the second place. For where the artist is occupied very visibly with atmosphere he must cease to be occupied seriously with form—definiteness departs from his vision of the subject; pure form (which is the very business of M. Baes and of his fellows) eludes him. Now in *Tours et Tourelles* form has never eluded M. Baes. It is seized boldly and scientifically, and it is conveyed with decisiveness and with agreeable picturesque-



ness and breadth. We ought earlier to have called attention to a work so authoritative and so genuinely artistic.

FREDERICK WEDMORE.

### THE ART MAGAZINES.

It is not often that a poetical dream finds such adequate illustration as has been the fortune of Maurice de Guérin's "Centaur," in the *Magazine of Art* for September. Those, however, who have noted Mr. Arthur Lemon's pictures of Centaur-life will not be surprised at the spirit and poetry with which he has accomplished his congenial task. Mr. Charles Wibley's translation is also very good. This, with Mr. C. Rickett's charming illustration of Sir Thomas Wyatt's sonnet to "Mistress Anne Bullen," would entitle this number of the magazine to special notice; but the rest of it is well filled with an article by Mme. Villari on the late Italian painter Barabino, Mr. Harry Tilly's notes on Burnese Art, Mr. Claude Phillips's review of the Sculpture of the Year, and an enthusiastic note by Mr. James Orrock on David Cox's famous "Vale of Clwyd." The reputation of the magazine for wood engraving is well sustained by Prof. Berthold's admirable rendering of Lord Sackville's celebrated group of Eliza Anne Linley (Mrs. Sheridan) and her brother.

EQUALLY good, according to the special standard which the *Portfolio* has adhered to quietly through many years, is this month's number of that periodical. Two photogravures, at once interesting, unhackneyed, and fine, give us nearly all that black and white can give, of Moretto's grand figure of Santa Giustina, one of the glories of the Imperial Picture Gallery at Vienna, and of that forcible picture of St. Victor, a Donor (ascribed to Van der Goes) which was one of the principal attractions of the late exhibition of Netherlandish Painters at the Burlington Fine Arts Club. The former illustrates Mr. Claude Phillips's valuable paper on the Brescian Master, the latter Mr. Walter Armstrong's learned article on the exhibition in Savile-row. A short paper on Mr. William Sandby's recently published book about his ancestors, "Thomas and Paul Sandby," by Mr. Cosmo Monkhouse, a note by the editor on Mr. D. Y. Cameron's very skillful etchings of the Clyde, one of which is given, and a continuation of Mr. Lottie's pleasant gossip about "The Inns of Court," complete a notable number of this magazine.

In the *Art Journal* we meet again the ubiquitous Mr. Claude Phillips in an article on the Salon of the Champs de Mars; but in spite of this the number is not very lively. The united energies of the editor and Mr. Percy Robinson fail to render their "Rambles in the Isle of Wight" more than tolerably entertaining; nor can Mr. W. W. Fenn's tragical story of "A Painter I knew," be regarded as a great success. Mr. Aymer Vallance's paper on "Knives, Spoons, and Forks," Mr. Herbert Cundall's on the Museums at Sheffield and Wolverhampton, and Mr. Carter's accounts of the Art Sales of 1892, though good of their kind, scarcely relieve the general flatness which prevails over both letterpress and illustrations.

### CORRESPONDENCE.

#### "THE ORIGIN OF METALLIC CURRENCY."

Fen Ditton, Cambridge: Sept. 12, 1892.

May I make one or two short remarks on Canon Taylor's kind and sympathetic review of my *Origin of Metallic Currency*? I shall only refer to questions of fact about which he has made slips.

He speaks of a Phocæan silver standard of 260 grs. What is his authority for this? Certainly Dr. Head, in his latest splendid volume, the *Catalogue of Coins of Ionia* (p. xxxvii.), seems to know nothing of it.

Dealing with my Homeric ox-talent, Canon Taylor says it may be jetisoned, and its place supplied by the Daric. Is Canon Taylor going to assign an earlier date than 520 B.C. to the oldest Darics?

Canon Taylor thinks the true value of the old Greek ox is got from Solon's commutation of the ox-fine into five silver drachms. But he overlooks the statement of Plutarch (who is our informant) that it was owing to the great scarcity of coin that Solon so acted. This therefore cannot be taken as normal price in early times.

He thinks the *Seis* at Delos was only worth two silver drachms, because if they had been gold drachms Pollux would have said they were gold. But if Pollux had meant a silver coin, he would have said didrachm, as he does just above, and would not have specified two Attic drachms—the very expression used by the anonymous metrologist when describing the gold Daric.

Canon Taylor gets a low gold value for the old Roman ox by a dreadful slip. He says, "When the Lex Tarpeia was passed, the value of the cow at Rome was 100 asses, or ten denarii; and as the denarius contained seventy grains of silver, the value of the ox in gold would be from forty-six to fifty-four grs. of gold," &c. The Lex Tarpeia, passed in 451 B.C., deals with asses *libral*. Canon Taylor speaks as if there were silver denarii issued at the same time. Surely he forgets that the earliest Roman silver coinage only begins in 268 B.C. This slip of his lands him in the difficulty of having silver to copper as 700:1.

Canon Taylor finds a difficulty owing to variation in price of oxen in mediæval times; he will find my answer to that on p. 153. In dealing with the price of the Egyptian ox, if he looks again at the passage he will find that my discussion makes it not so much the worse for my theory, but for Brugsch's date of 1000 B.C.

Canon Taylor asks pleasantly, "Were owls articles of barter among the Athenians?" He will find my answer to this on pp. 314 and 315.

Canon Taylor speaks of the law of progressive degradation as if it were fully established. Yet he himself does not hesitate to violate it when he makes the Daric the source of all Greek gold coins. The Daric was about 130 grs., the Attic and Macedonian staters 135 grs. Is this degradation, or is it not elevation?

WILLIAM RIDGEWAY.

### ÆGEAN POTTERY IN EGYPT.

Bromley, Kent: Sept. 14, 1892.

Perhaps Mr. Torr will be able to ascertain somewhat more about the vase 22,821 in the British Museum, which he quotes; for unhappily it is not difficult to point out erroneous labels and misplaced objects in that department. No label therefore is scientific evidence, let alone that strict legal evidence otherwise required by Mr. Torr.

When we know (1) who brought the vase to England; (2) who took it out of the tomb; (3) whether the tomb was intact, or had been entered by others; (4) who "the grandson of Pinetern" was; and (5) what other objects were found with it, and where they now are, we shall be in a position to consider the evidence.

It may, perhaps, be proved that one vase was buried at a date four centuries later than

the dating found with hundreds of others; but until we know more of its history, an anonymous label is no proof.

W. M. FLINDERS PETRIE.

### NOTES ON ART AND ARCHAEOLOGY.

MESSRS. GEORGE BELL & SONS will publish in October *Edward Burne-Jones*; a Record and Review, from the pen of Mr. Malcolm Bell. This work will be illustrated with about one hundred reproductions, photogravures, and process blocks, from the most representative works of the artist, including many not hitherto published. Among these latter are: a photogravure of "King Cophetua and the Beggar Maid" from the original in the possession of Lord Wharnccliffe, and another of a portrait of a young lady, the daughter of a well-known American scholar, with many facsimile engravings of studies and early pen-drawings unknown to the general public. The tall-paper edition with Japanese vellum proofs is limited to twenty-five copies, while of the ordinary edition 385 will be for sale in this country.

THE Christmas number of the *Art Journal*, known as the Art Annual, will be devoted to a memoir of Prof. Herkomer, by Mr. W. L. Courtney. The illustrations will include an original etching by Prof. Herkomer, a photogravure plate of "The Last Muster," and forty specially prepared illustrations of the artist's principal pictures and drawings.

THE paper by Major R. Hanbury Brown, on "The Fayûm and Lake Mœris," communicated to the recent Oriental Congress, will shortly be issued in book form, with photographs by the author, diagrams, and a new map. Mr. Stanford is the publisher.

A SECOND and revised edition of *Coins and Medals: their place in History and Art*, by Mr. Stanley Lane Poole, is announced for immediate publication by Mr. Elliot Stock.

MESSRS. LANG, NEIL & Co. will open at Brighton, in October, an exhibition of pictures and other objects connected with Palestine, to illustrate a diorama and lectures.

THE first summer exhibition of pictures at St. Helens, under the auspices of the corporation, has recently closed. The total number of visitors during three months was 18,000, and the receipts were practically equal to the expenses.

THE *Times* of Friday last (September 9) devotes a special article to the casts from sculptures at Persepolis, which Mr. Cecil Smith has been able to obtain for the British Museum through the munificence of Lord Savile, whose interest in archaeology is evidently not confined to ancient Italy. A duplicate set of the casts is to be sent to the Metropolitan Museum at New York, the committee of which contributed towards the expense. Mr. H. Weld Blundell gave an account of the expedition to the recent Oriental Congress.

AT a recent meeting of the Académie des Inscriptions, Prof. Maspero communicated the result of the excavations carried out on the site of Memphis by M. de Morgan, who has just been confirmed in the appointment of director of excavations in Egypt. He has discovered among the ruins of the temple of Ptah a number of monuments of considerable importance. First, a large boat of granite, similar to that in the museum at Turin, on which the figures are destroyed; next, several fragmentary colossi of Rameses II., and in particular two gigantic upright figures, dedicated by this king, of Ptah, the god of Memphis, enshrouded in mummy-wrappings and holding a sceptre in both hands; lastly, some isolated figures, arranged in a court or a chamber. The importance of this

discovery, said Prof. Maspero, will be realised when we bear in mind that we possess no divine image of large size, and that the very existence of statues of gods in Egyptian temples has sometimes been denied.

## MUSIC.

### THE GLOUCESTER MUSICAL FESTIVAL.

LAST week no comment was made on the performance of Handel's fine Concerto in F for organ and orchestra on the Wednesday morning: the solo part was most effectively rendered by Mr. Sinclair, organist of Hereford Cathedral. The additional accompaniments of Mr. E. Prout to Handel's "Joshua" were also left unnoticed. The term "additional" is a misleading one; they are merely accompaniments to replace others not preserved in writing. Mr. Prout's skill in orchestration and knowledge of Handel mark him out as one of the best men to restore the old master.

On Thursday morning Dr. Parry's "Job" was produced under the composer's direction. On the music it is called an Oratorio, on the festival programme a Cantata; of the two titles the latter is certainly much more appropriate. It is somewhat late to congratulate the composer upon the success of his new work. By success we mean artistic success, for in the Cathedral there was naturally no demonstration of opinion either during or at the close of the performance. It is often said, and truly, that a bad book will kill the best music; but on the other hand, a composer runs no little danger in selecting such poetry as that contained in the Book of Job: if the one drag a composer down, the other may leave him far behind. It would be mere flattery to say that Dr. Parry has risen to the full height of the great argument, but from first note to last he has kept at a very high level. There is boldness and breadth in the music. He is particularly happy in his employment of chromatic notes and chords: they are never introduced so as to monopolise attention, or to obscure the general design of a passage, but rather to colour and strengthen. Indeed, if in respect to the general character of his music he has caught the spirit of Wagner, in his part-writing he has taken as his guide the master of masters, Bach. What higher, what better influences could a composer desire? But Dr. Parry never becomes a mere imitator. The work is divided into four scenes. In the first, after the enunciation of a dignified theme by the orchestra, the Narrator (baritone) tells of Job's prosperity, and then follows the dialogue in heaven. Here Dr. Parry holds great command over himself, and he appears to stretch rather than to paint the scene. The composer, who prepared his own book, has introduced a shepherd boy, who sings of his master's flocks. This soprano song is quaint and simple, and has evidently been inserted for the purpose of contrast. The chorus of the Sabeen horde is a graphic piece of writing, and the dramatic energy in Satan's invocation to the "wind of the sea" is intense. After another effective chorus comes the "Lamentation of Job," a bass solo. It lasts over a quarter of an hour, and yet it does not appear long, for the composer has endless variety of melody and rhythm, throughout following closely the spirit of the words. There are some moments in this solo in which he soars very high; from the *Lento espressivo* to the end there is displayed something more than talent. The chorus, "Who is this that darkeneth counsel by words without knowledge," is remarkable for sustained power and dignity. The closing words of the

Narrator announcing the return of prosperity at last to Job seem an anti-climax—but thus ends the old story. The performance of "Job" under the composer's direction was excellent. The choir was heard at its best. Mr. Plunket Greene added to his reputation by his expressive delivery of the "Lamentation." Mr. E. Lloyd sang the part of Satan, and Mr. Watkin Mills was the Narrator. The programme also included Beethoven's Symphony in C minor, of which a very good performance was given, and Spohr's "Fall of Babylon."

In the evening Mr. C. Lee Williams's Church Cantata, "Gethsemane," was given under the composer's direction. This work must not be judged from a purely musical standard. It is really written for church use. The book was prepared by Mr. J. Bennett, who has woven together Gospel narrative and lyrics of his own. All through the work Mr. Williams aims at simplicity, and he has the happy art of being simple and yet not commonplace. Moreover, there are some clever "effects" without any special sense of labour. The Cantata is indeed admirably suited for use in church, and there is little doubt but that it will meet with a success equal to that obtained by his "Bethany." The reverent attention during the performance at Gloucester (which was exceedingly good) showed that it was fully appreciated. It was followed by the "Hymn of Praise."

The "Messiah" on Friday, and a "Special Nave Service" in the evening, brought the Festival to a conclusion. The production of Dr. Parry's "Job" was the special feature of the week; and it is a work that will undoubtedly influence—and for good—the form and character of oratorio in the immediate future.

J. S. SHEDLOCK.

### MUSICAL PUBLICATIONS.

*Songs and Romances.* By Pietro Mascagni. (Bosworth.) Anyone acquainted with the composer's two operas will peruse these songs with considerable curiosity. Here again we meet with the "Volkslied" element in the melodies, while in the accompaniments the rhythms and harmonies bear traces of art as opposed to nature. No 1, "Thy Star," is quiet and pleasing. No 2, "Penalty of Love," is fresh, and has a clever coda. No 3, "He loves me—loves me not," is the gem of the collection. It is but a trifle, and yet how wonderfully effective! The little "Gipsy" opening symphony, the quaint harmonies, the changes of tempo, the "precipitendo" coda—everything shows the hand of a master. No 4, "The Rose," has an element of weirdness about it; the tremolo passage is quite original. No 5, "To the Moon," is full of rhythmical life. The Italian poems by various writers are presented in English. Some of the lines are excellent; but No. 1 has uncomfortable syllables for the singer, and at times word and musical accent do not well agree.

*The Organist's Quarterly Journal.* Parts 94 and 95. (London Music Publishing Company.) A March in G by E. Boggetti arranged by Dr. Spark is not very exciting; the music is, in fact, plain. Mr. Hamilton Clark's "Dirge" is rather interesting, but on the whole patchy and vague. A Fugue in F by R. W. Bexfield is, as one might expect, Handelian in character. But why style this short piece a Fugue? It is barely a Fughetta. There are some good points about Mr. E. Hake's "Slow Movement," though it is spun out to too great a length. Mr. Walter Wesche's "Adagio" from a Sonata is a thoughtful movement, but there is something uncomfortable both in rhythm and harmony

about the opening theme. Part 95 opens with a vigorous Toccata and Fugue, by Frank J. Sawyer; the music is clever, but dry. Mr. Barry M. Gilholy's "Andante" is graceful, though sentimental. The "Solemn March by M. Philip de Soyres is plain and straightforward. The Trio consists of a flowing theme. We cannot find anything particularly "solemn" in this March.

### MUSIC NOTES.

A COMMITTEE has been formed at Palestrina to celebrate the tercentenary of the death of Giovanni Pierluigi da Palestrina, "il principe della musica," which took place on February 4, 1594. It is proposed to erect a statue at Palestrina; to finish the decoration of the apse in the cathedral, in which the composer was baptised; and to have commemorative musical performances, both at Palestrina and at Rome, during the year 1894.

THE Crystal Palace Saturday Concerts recommence on October 15. There will be, as usual, ten concerts before, and ten after, Christmas. The following novelties are announced:—Ballade for orchestra (Op. 7), after Doré's picture, "A Day Dream," by Mr. C. A. Lidgley; Mr. Cliffe's Symphony, composed for the Leeds Festival; Ballade for orchestra, "The Passing of Beatrice," by W. Wallace; a violin Concerto, by Tchaikowsky. For the anniversary of Liszt's birthday (October 22) the programme contains some of the composer's best music, including the Symphonic Poem "Tasso." Franz Schubert has a whole programme devoted to him on November 19, the anniversary of his death. The grand Symphony in C is no longer announced as No. 10. Has Sir George Grove abandoned all hope of finding the "Gastein"? M. Vladimir de Pachmann makes his first appearance (October 15) at the Palace since 1886.

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